LE BEAU MONDE,

AND

MONTHLY REGISTER,

FOR DECEMBER, 1809.

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2 MUSICAL PLATE.
3 Portrait of Mr. FAWCETT, as *Whimsiculo*, in *The Cabinet.*
4 A Female in a fashionable WALKING DRESS.
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LE BEAU MONDE,

AND

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FOR DECEMBER, 1809.

THE NINTH NUMBER.

ORIGINAL COMMUNICATIONS.

MATHEMATICS.

To the Editor of Le Beau Monde.

SIR,

THE study of the mathematics is known to have been much cultivated by the first French commanders: Carnot and Buonaparte are eminently distinguished in this career of science; and hence it is, that very great attention is paid to this branch of knowledge in every part of France. Formerly the schools in their great towns were dedicated almost entirely to the learning of the Latin language—a language, of importance to the priests, but really of little use to those who are to be employed in the busy scenes of life. The study of their own language, and of the mathematics, has superseded the ancient system, and they cultivate the latter with an assiduity of which we can form no conception in this country. In this they are very much aided by the simplicity of their elementary books, and the easier forms of calculation that have lately been introduced, and which are gradually diffusing themselves over the continent of Europe. It is in vain to expect them in our country. We scorn to be taught by an enemy; despising the ancient saying, *fas est et ab hoste doceri*; but when the plan has been generally adopted, we shall, as we did in the case of the Calendar, come the last into the alteration. In the latter case, indeed, we were laughed into it by the wit of a Noble Lord, rather than by science; and though it is certain that a reform was necessary, it may justly be doubted whether, in following our neighbours too closely in every point, we did not do more than the occasion required.

The French have made an improvement in the division of the circle, which had been previously recommended, at various times, by eminent philosophers; but it requires a strong effort to bring it into use. They have set aside the sexagesimal for the decimal arithmetic; that is, a very difficult and troublesome mode of calculation for a very easy one. Their quadrant is now divided into one hundred parts, which they call degrees; each degree into ten minutes; each minute into ten seconds; and so on. Thus notation alone tells them with ease the part of a degree in an arc under consideration. Thus an arc of 65 degrees 4 minutes 7 seconds, is written down 65,47 and is at once seen to be sixty-five degrees and forty-seven hundreth's of a degree. The same arc in our notation would be written down thus, 58° 49′ 22″ 48‴, and there is no small trouble in determining what part of a degree 49′ 22″ 48‴ is.

There is very little trouble in converting French degrees and their divisions into English degrees and their divisions, but the con-

verse is not so easy. Many of your readers are, I dare say, very conversant with the French writings, and meeting with so different a notation, may wish to convert it into English terms, or to compare together English and French observations of the same object. On this account, the following investigation may be deemed not unworthy of a place in your elegant Repository.

The French quadrant is divided into a hundred, the English into ninety equal parts or degrees. Hence the French degree is nine-tenths of the English degree; and consequently, if we take from the number of degrees in a French arc the tenth of that number, the remainder will be the number of degrees in the English arc. Thus supposing it to be required to know the number of degrees in an English arc, equal in length to a French arc of 97° 75′, or ninety-seven degrees seven minutes and five seconds, we take the tenth of this number, which is 9° 775 from the number.

Thus from 97°.75
take 9,775

87,975

The remainder is eighty-seven degrees, and 975 thousandth parts of a degree. The latter number we convert into minutes, &c. by the usual multiplications by 60. Thus

,975
60

58,500
60

30,000

the English arc therefore contains 87° 58′ 30″.

In this manner, from any French arc the English corresponding arc is easily obtained. Now, let it be required to find the French arc, which shall correspond to an English arc of 87° 58′ 30″, we shall find the process rather more tedious; but when once known, we shall not be deterred from putting it frequently into practice.

As the number of degrees in an English arc is one tenth less than the number of corresponding degrees in a French arc, the number of degrees in a French arc is one-ninth greater than the number of corresponding degrees in an English arc. We have therefore to divide the degrees, and parts of a degree, in an English arc, by nine, the minutes, seconds, &c. being previously turned into decimal parts of a degree, and then add this ninth to the number given.

Thus in the English arc of 87° 58′ 30″, I first consider what decimal part of a degree 58 is, namely $\frac{58}{60}$, or ,°96β. Then 30″ being $\frac{30}{60}$ of a minute, is 5′, or $\frac{5}{60}$ of a degree, or ,°006γ. Our English arc is therefore 87°,96β +,°008γ, or 87°,975. This number we divide by nine, and the result is 9,775; and this number we add to 87,975, and the result is 97°,75, or the French degrees, minutes, and seconds in the same arc.

It is very likely that other writers have given these methods; but as their works have not fallen in my way, and the same may be the case with several of your readers, I trust that the circulation of this mode may be of some use. Underneath is the rationale of the whole, in an algebraical form, which may satisfy the more learned.

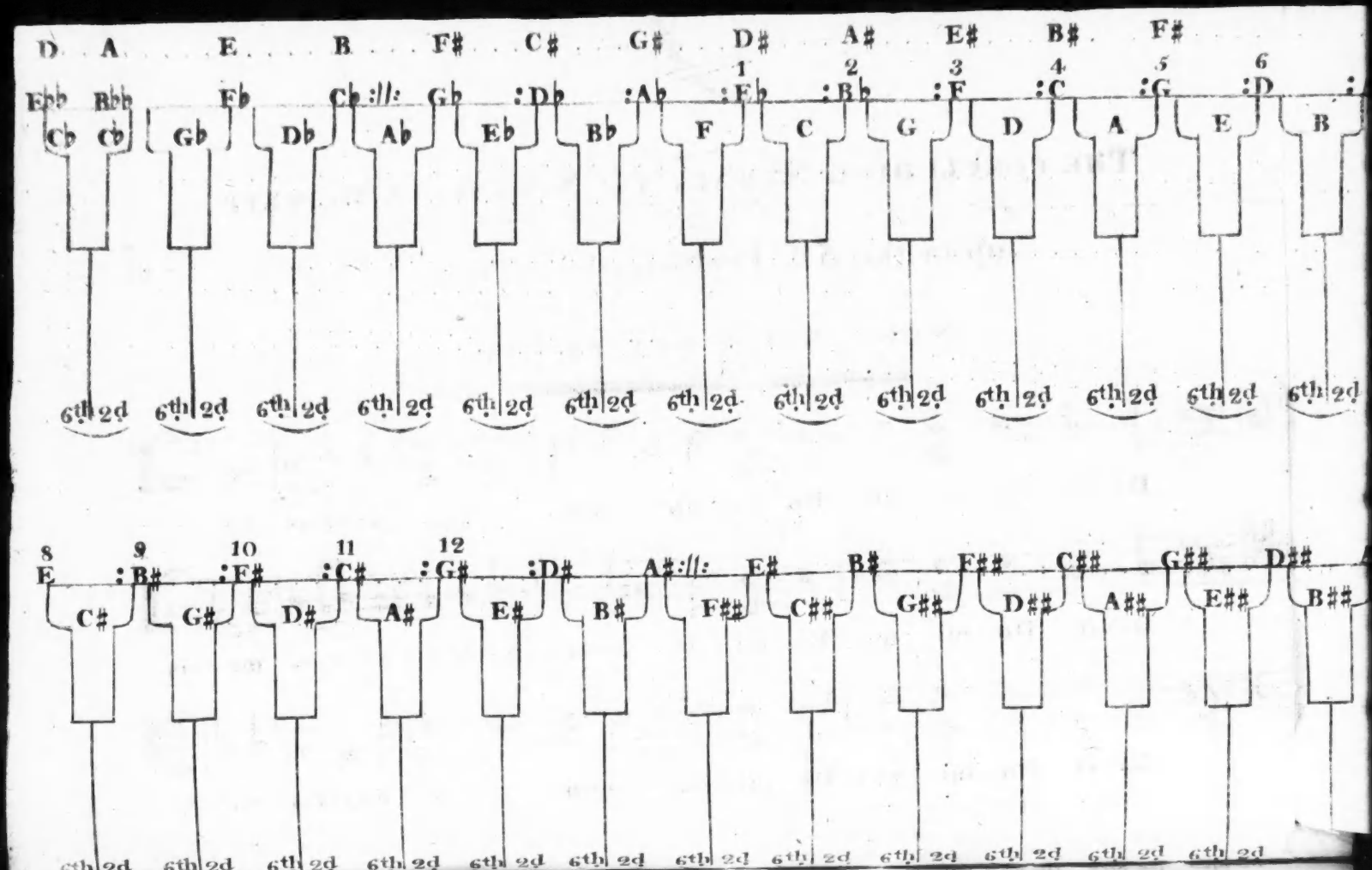
I remain, Sir, your constant reader,

CALCULATOR.

Let N be the number of degrees in a French, n the number of degrees in an English arc; then

$$N : n :: 100 : 90 \therefore n = \frac{90}{100} = \frac{9}{10} = \frac{10-1}{10} = N - \frac{N}{10}.$$

$$N = \frac{100}{90} = \frac{10}{9} = \frac{}{1+\frac{1}{9}} = n + \frac{n}{9}.$$



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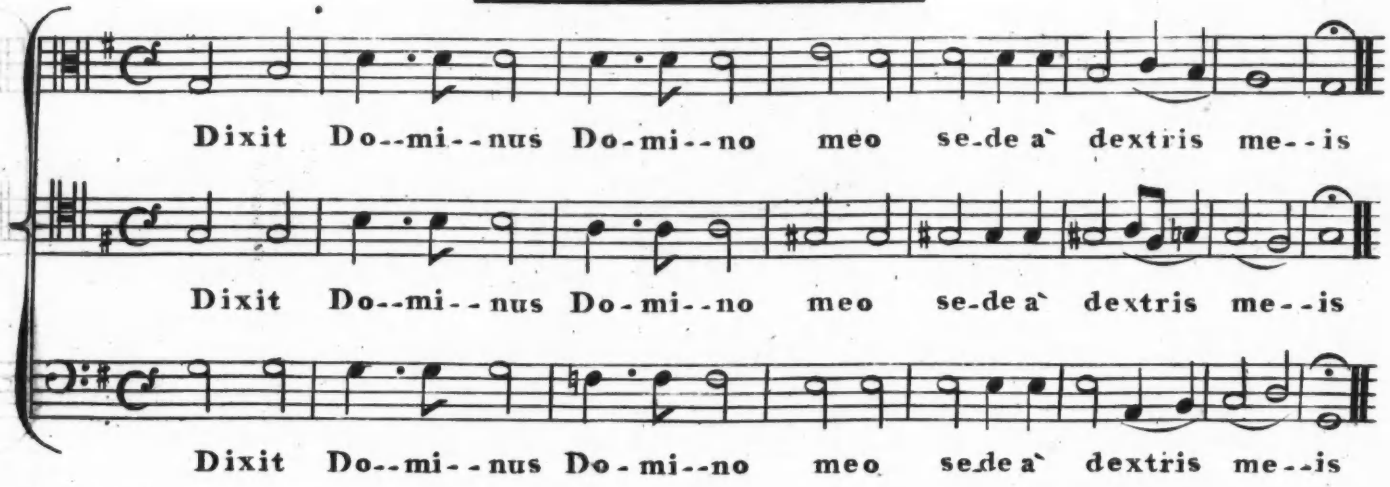
THE CONCLUDING STRAIN IN S. WESLEY'S MOFFETT

upon the 5th Ecclesiastical Tone,

AS ORIGINALLY SET BY HIM.



SCALE OF MUSIC.

To the Editor of Le Beau Monde.

SIR,

IF you think the following plain statement of the theory and abstruse part of Music, with the observations made upon them, and the imperfections of our present scale of twelve fixed tones, an object worthy the attention of the musical world, you will oblige me by inserting it in your very excellent *Monthly Register*. I am, Sir,

Your most obedient servant,

White Friars, London, W. HAWKES.
17th *Nov.* 1809.

The Plate represents a scale or table of notes, extending from E double flat to E double sharp, in which each note is a tonic, viz. a key tone. It is meant to show that every tonic which is a fifth above another in theory, ought to have a tone, as a second to it, a comma higher, instead of that tone, which is a sixth to a tonic, a fifth below it; in order to conform with the perfect system of the diatonic octave designed by that Being who alone is perfect. By the following statement, it is presumed, with the observations made upon it, that every professor and amateur will clearly see the necessity of some sort of temperament to contract, or draw into a practicable compass, a scale of such magnitude as is herewith laid down.—It may be necessary to premise, that the sixth to E double flat, the first tonic tone, and the second to B double flat, the fifth above, are put directly under those tones; and so on, to every tonic throughout the scale, for a better accommodation to the object in view—that of perspicuity in exhibiting truths.

An explanation of the table here follows, viz. The perpendicular lines, with the figures sixth and second, thus, 6th, 2d, circumflexed, are the supposed strings or pipes tempered to serve both for the major and minor tones. The old chromatic scale tones, as tuned, are marked with the figures 1 2 3 4 5 6 7 8 9 10 11 12 over them, from E flat to G sharp; and out of and for the above very great-extended scale of tones, with all the ingenuity of the ancients, a scale of twelve tempered tones only has been acquired, that is practicable, excepting Mr. Hawkes's improved scale of seventeen tones, acted upon with one pedal only. (See the tones of his scale, marked with two dots on the left side of each note, from G flat to A sharp, inclusive, within the two perpendicular dotted lines at the extremities of his scale.) The tones over E double flat, from D to F double sharp, are tones applied as major sevenths, or sensible tones, to the artificial, or minor keys, of Mr. Hawkes's scale, and which he considers as created tones, they being analogous to the sharp sevenths, or sensible tones, of their relative major keys, which are natural diatonic tones of major keys, both in ascending and descending. The relative minor keys are always clifted, the same as the major keys, to which they are related; and in descending, the tones are the same: but in ascending to the octave, there must be a major seventh in the minor key, as well as the major key, and also a major sixth, to preserve the unity or character of a diatonic progression, to arrive at the octave. The above tones of sharp sevenths and sixths alluded to, as applied to cadences in minor keys, are in theory a comma lower than the sixths and sevenths applied to cadences in major keys, though they are nominally the same; and by a temperament, are allowed to be fit for each other. The sensible, or sharp seventh, to the second note of the major key, is a semitone medius; and the seventh to the sixth note of a major key, and a sensible to the minor key, is only a semitone minor, consequently, in theory, a comma lower than the semitone medius. To prove this more clearly, one example will suffice, viz. F sharp, minor key, is, as has been before said, clifted with three sharps, the same as A na-

tural, major key; but F sharp, major key, is clifted with six sharps; and E sharp, or sensible seventh, is the sixth sharp in the scale of F sharp, major key, and therefore is in theory a comma higher than the E sharp applied as a seventh sensible tone to F sharp, minor key, which does not exist in this key, nor its relative major key, and is therefore to be considered only as a created tone, in aid to cadences, and as analogous to the sensible seventh natural to the major relative key. The cause of the difficulty in procuring true diatonic tones in keyed instruments arises from the excentricity or inequality of the tones that perfect the octave. Three perfect major thirds do not reach it, (nor do three diameters of a circle, owing to some unknown cause, reach, or equal, its circumference,) they being deficient an enharmonic diesis, vulgarly and erroneously termed a quarter tone; the octave consisting of three major tones, two minor, and two semitones major. Those tones, when divided, will produce, with the two semitones major, the following scale, termed chromatic, we suppose from the diversity of its tones, which consist of twelve semitones, viz. seven semitones major, three semitones medius, and twosemitones minor; which, when interspersed, form the following, our present chromatic scale, with some little variation, owing to the method of tuning.—Here the scale is set down with the numerical ratios to each semitone, viz. *(See the numbers under each tone.)*

C $\frac{135}{128}$ C sharp D $\frac{16}{15}$ D sharp, E flat, $\frac{25}{24}$ E $\frac{16}{15}$ F $\frac{16}{15}$

F sharp $\frac{135}{128}$ G $\frac{16}{15}$ G sharp $\frac{25}{24}$ A $\frac{16}{15}$ A sharp B flat $\frac{135}{128}$

B $\frac{16}{15}$ B sharp, C $\frac{16}{15}$

The semitones medius, the ratios are $\frac{135}{128}$
The semitones minor are $\frac{25}{24}$
The semitones major, $\frac{16}{15}$.

The E flat and B flat annexed to D sharp and A sharp, are put there to show that those tones are in general tuned as such, supposed for the bettering the keys in flats, though very much to the injury of the keys in sharps, which render the old scale very defective. The three major thirds, when divided into semitones, consist only of six semitones major, three ditto medius, and three ditto minor. The B sharp annexed to C natural, the octave in the above chromatic scale, shows the defect of three major thirds to meet the octave, and is an enharmonic diesis. By tuning the fifths strictly perfect, anomalous tones are the result, and produce an excess in all the tones of the scale, to such a degree as to ruin the harmony of the major thirds, they being, by that means, a comma too sharp; the ratio of which is $\frac{81}{80}$, a variation from musical common chords intolerable to any ear; and the B sharp, the result of the twelfth quint, will be nearly a comma in excess to C natural, the tone from which the fifths originate; and from that B sharp, the result of the three major thirds, will be nearly three commas in excess. In consequence of this difference in those two Bs sharp, the minor tones of the scale are annihilated; in consequence of such a derangement of the harmonic tones, some sort of temperament was found to be indispensable by theorists. The unsatisfied scientific musicians, after having attempted various modes of temperament, at length have determined upon an equal (or nearly so) distribution of the imperfections over the chromatic scale, with twelve fixed tones only, from necessity; to do which, their ingenuity has directed them to cause those two tones of the Bs sharp, one the result of the twelfth quint, the other the result of the three major perfect thirds, to meet each other upon equal terms; and they have done so, by elevating the one, and depressing the other; by which mode of temperament, instead of bettering the scale, they have made it worse than the old method of temperament: for every major third, by their method, is half a comma too sharp, every minor third half a comma and 1-8th too flat, every major sixth half a comma 1-8th too sharp, and every minor sixth half a comma too flat. This bad effect is produced by tuning all the fifths 1-8th of a comma (supposing a comma to be divided into eight parts) flatter than perfect. The result of this mode of tuning is precisely as above-stated, with respect to those tones

that compose the harmonic chords being tones tuned as such; but where substitutes, or tones not tuned in the scale, are one or more parts of the above harmonic chords, they are intolerable; for the major thirds will then be a comma too sharp, the minor thirds a comma and 1-8th too flat, the major sixes a comma and 1-8th too sharp, and the minor sixes a comma too flat; and every tone tuned, throughout the scale, will be half a comma out of true tune; and every tone used in any chord not tuned in the scale will be a comma out of tune, by the above mode of temperament.

PHYSICAL SCIENCES.

To the Editor of Le Beau Monde.

SIR,

I send you the following abstracts of "*Cuvier's* report to the Emperor and King on the Physical Sciences."

In the present state of our communication with the Continent, I trust your Readers will consider this intelligence as acceptable.

We cannot deny that M. Romé de L'Isle and Professor Bergmann have done much with respect to the classification of minerals; but they were far from conceiving that the science of geometry, in the midst of its other and varied applications, would one day point out the means of exalting mineralogy to its present eminence.

The novel views published on this head by M. Haüy are in part unfolded in particular Memoires which have been inserted in the Transactions of Societies, and in other periodical works which refer to natural history and physic.

In 1794, this scientific character published the "Treatise on the Structure considered as a distinguishing Character of Minerals;" but we must refer to his great work which appeared in 1801, where we find the body and completion of his doctrine. This work is entitled "A Treatise on Mineralogy, by M. Haüy, Curator of the Mineralogical Collections *de l'école des Mines*, published by the Council of Mines. 4 vols. 4to. besides an additional volume containing 86 plates."

In the classification of minerals according to their essential characters, he has called in the aid of geometry and chemistry, and deduced all the marks which distinguish both genera and species from their combined laws.

Four general classes compose the whole of his system: *acid*, *earthy*, *metallic*, and *combustible bodies*.

The *metallic* salts of necessity belonging to the class of metals, are salts containing acids, and are not included in the foregoing list. It is therefore divisible into four orders: *acid*, containing substances, *earths*, *alcalies*, and *alcaline earths*.

The second class is limited to bodies merely earthy, or to such as do not contain any acid combined with the earth which enters into their composition. This class could not be subdivided into genera, because we are not only unacquainted with the number, but also the respective proportion of these earths. With regard to other parts of these substances, the author has contented himself with presenting a series of the species which they embrace, arranging the limits of which, according to analogies on the difference which the state of acquired knowledge admits of being perceived between them.

This second class has been completed in the details by a second more correct distribution of the substances which constitute the species, and by the care which the author has employed not to give this title to such substances as do not deserve to be so distributed. In consequence of which, the argils, marles, and every other similar aggregate, composed of the relics of different species, are thrown into a separate appendix, and excluded from the methodical distribution.

The third class comprehends the *substances* termed *combustible*, or the different unmetallic bodies which are susceptible of combustion, such as the diamond sulphur, and minerals generally denominated *bitumens*. This class is subdivided into two orders, distinguished by the names of *simple combustible substances*, and *compound combustible substances*.

In the fourth class we perceive the *metallic bodies* subdivided into as many genera as there are metals. Under each of these genera is arranged, as species, the native metal where it exists; then the metal combined, be it with any other metal, or with oxygen, with combustible bodies, or with acids.

The orders which subdivide this class are three in number. The 1st comprehends bodies not capable of being oxidized, but reducible by heat alone; the 2d, such as become oxidized by exposure to heat, and which are again reduced when a higher temperature is employed; and the 3d, such as are oxidable, but which cannot be reduced by heat alone.

The author has adopted the new chemical nomenclature almost throughout, still, however, with a slight inversion in the denominations required by the formation of the genera; and also marked the specific difference. In consequence of which, he has been unable to present substituses for the terms *fluate of lime*, *sulphate of baryl*, *sulphate of iron*, &c,

The author has condensed in his plan the greatest possible number of species, profiting, in this point of view, of the recent discoveries by which mineralogy has been enriched. He prepares the reader for the study of the method by an exhibition of that skill which served to lay the ground-work of his plan. The theory of the laws to which the structure of crystals is referable, is exhibited in a two-fold way; one is by simple argument illustrated with figures, rendering obvious to our view the mechanism of such structure; the other, in a distinct article, by the aid of mathematical analysis, in presenting the result of all that generality which the subject itself naturally embraces.

After giving us a table of the characters, the whole of which distinguishes the species, and that series of variation which the subdivision affords, the author has added some notes which embrace the history of the subject. We are apprized of the principal indications of their beds, and of such other matters as are generally attendant. Moreover he mentions the various opinions which have been given respecting the nature of any mineral which constitutes the species, and unfolds what had escaped the notice of former observers, and how we must proceed from the path of error to that of truth.

Lastly, he adds the elucidation of such phenomena as the mineral is susceptible of affording, wherever he has any interesting property to display; for instance, with respect to the transparency which the *hydrophorus* exhibits after imbibition; the lively colours of the rainbow exhibited on slight fissures of the opal, by which the regular continuity of its particles is interrupted; the phenomena of the double refraction, which has exercised the ingenuity of a *Huygens* and a *Newton;* the application of mineralogy to the mechanic arts, and to the art of healing. So that the work of M. Haüy is as perfect with repect to its results, as it is (sound) in its principles.

M. Laucas the younger, has published an excellent extract from Haüy's ground-work, under the title of "A methodical Table of the Species of Minerals." 1 vol. 8vo. 1806.

Berthollet on Affinities.

The theory of affinities, very ancient, if we refer to its origin, has recently undergone a complete revolution, and Berthollet has placed it under laws intirely new. He neither admits of electric attractions, nor of absolute decompositions. Affinity, according to him, is merely the general tendency of one body to unite with another, which would continue its action when three or four bodies were presented to each other, were it not counterbalanced by opposing forces; as the insolubility of one of the resulting combinations, or its great tendency to crystallize, to effloresce, or to evaporate. In short, caloric and pressure are always opponents to each other,

and which vary in different respects, as well as the tendencies which are opponents to affinity. We shall exhibit in detail, in our report, how these principles are elucidated in a lively manner, a subject which chemistry has hitherto viewed as most obscure; and at the same time point out the influence it will one day acquire over every other physical science.

"I propose," says M. Berthollet, "to prove that electric affinities do not act as absolute forces, by which one substance is displaced by another, during combination; but that in all the compositions and decompositions which refer to electric attraction, there is a line of separation of the object of the combination and the substances, the action of which is opposite; and that the proportions of this separation are determined not merely by the energies of affinity of the substances, but also by the quantity in which they act; so that quantity may be a substitute for force of affinity, in the production of like degrees of saturation."

This celebrated chemist finishes his Memoire in the following terms:

"I have pointed out, in the course of this essay, an uniform course as it regards every part of chemistry; I have considered all the forces which concur to the combinations and phenomena about which the science is engaged; and have attempted to trace the influence of each under different circumstances. If we regret losing the hope of classing the chemical powers of bodies, independently of the conditions by which they are modified, we shall speedily agree that tables of chemical affinity contain little else than sterile annotations, and that they cause us to lose the advantage of employing in the calculation a knowledge of properties the most fruitful, and by means of which we may foresee a vast number of the results of chemical action, explain and apply them without having recourse to hypothesis, or without the aid of anomaly to explain individual principles."

After these considerations, and after the *annoncé* of Cuvier, we behold the high importance of a work, as novel as it is philosophical, and completed by one of the first chemists in Europe.

Bouillon la Grange has given us an epitome of Berthollet's work in the *Annales de Chemie, V.* No. 35, 36, 37, 38; and the *principles* of M. Berthollet are elucidated in all their splendour, in his "Treatise on Chemical Statics, 1 vol. 8vo. 1803," and in his "New Researches regarding the Laws of Chemical Affinity. 8vo. 1806."

Dr. Herschel.

Passing onward to the different imponderable agents which vary the chemical affinities of bodies, we shall say a few words on the chemical action of *Light*, and of the still-contested experiments of Dr. Herschel, on the mode of its union with caloric in the beams of the sun.

Dr. Herschel has made some ingenious experiments to prove that the matter of heat differs from the matter of light. He caused a beam of the sun to be received in a dark room, which was decomposed by the aid of the prism. He then placed very sensible thermometers in the spectrum of the different rays decomposed by the prism, and perceived that the heat produced by each of these rays was in an inverse ratio of their refrangibility, so that the violet ray was of all others the most refrangible, and produced the smallest degree of heat: the red ray being least refrangible, produced the greatest heat. Lastly, another thermometer, placed immediately below the red ray, rose higher than that which was exposed to the red ray itself. Of course, the *maximum* of heat that the decomposed solar beam produced is beyond the solar spectrum; whence he concludes, that light and heat are two distinct bodies. See Philosophical Transactions, 1800, p. 255. Mr. Leslie having repeated these experiments, thinks that the effect asserted is to be given to some different influence. See *Trait elementaire Physique*. Haüy, § 1045—1052.

GALVANISM *.

(Continued from page 19.)

"There is nothing more common in nature than matter and motion, or more nicely distinguished, but then we must understand them to be so, in their proper meaning; for if we speak of *subtle* matter and *intestine* motion, they escape the most delicate organs of sense; and yet these are the secret springs of every energy.

"I do not mean to give an air of system, of simplicity, and of rigorous demonstration, to subjects which do not admit of it."—*M'Intosh.*

1. Mr. Davy thinks that the affinity of bodies depends on their natural states of electricity; some being always positive, and others negative; hence, consequently, two classes of bodies.

2. That therefore when their natural states of electricity are augmented, this tendency to unite is increased, or destroyed by an electrization of a contrary, and, as it were, unnatural kind.

3. Thus acid and alcali, having contrary states of electricity, readily unite; and if their degrees of electricity are nearly equal in opposite directions, they unite with great-

* Mr. Cuthbertson has made the following remarks upon the distinguishing properties between metallic galvanism and electricity:—"When iron wire is ignited by a common electrical discharge, in such a degree as just to produce a red heat the whole length, the discharge is accompanied with a loud explosion, and the red heat produced in the wire lasts no longer than the body of metal can contain that heat; but when produced by a galvanic discharge, no explosion happens, and the red heat that is caused, continues for a considerable length of time longer than when it is caused by a sensible electrical explosion. This proves that a current of electric fluid follows the discharge. In the above experiment, care must be taken not to have the charge in either so powerful as to convert the wire into globules.

"Deflagration of common wire may be produced by galvanism as well as by common electricity, so far as to produce globules; but the difference is, that an electric discharge will disperse the globules to a great distance, which does not happen by galvanism.

"An electric discharge can convert iron and other metallic wires into an impalpable powder, so as to float in the air, which cannot be done by galvanism.

"Common electricity charges coated glass, and so does galvanism, but in an inferior degree. Though not universally allowed, there is no doubt of this fact.

"Galvanism decomposes water, and several other fluids, but in a very inferior degree.

"A double quantity of galvanic fluid, in the form of a discharge, can only ignite double the length of wire; but a double quantity of electricity, in the same form, will ignite four times the length of wire.

"When water is to be decomposed by electricity, it makes no difference whether both the wires which produce gas be connected with both conductors of the machine, or not; if a good conductor, connected with the ground, be attached to the hydrogen wire, it will answer equally well; but when water is to be decomposed by galvanism, both the gas-producing wires must be connected with the respective ends of the trough.

"When water is to be decomposed by electricity, as small a portion of metal as possible must be opposed to the water; and by galvanism, long projecting wires are required.

"The quantity of electric fluid given out by a galvanic trough, when compared with the quantity given out by an electric machine, is worth attention.

"The deflagration of charcoal has never been effected by common electricity."

er force; and if artificially strengthened, combine still more rapidly. If they be artificially reversed, (the acid made positive, the alcali negative,) no union occurs.

4. Neutral salts show no symptoms of electricity, either positive or negative. This looks like a confirmation of Davy's idea, and that bodies having strong degrees of opposite electricity, are restored to equilibrium, with evolution of heat, and even of heat and light; while bodies exhibit a similar phenomenon, when their union is effected by chemical action.

Query.—Has Mr. Davy to show that the quantity of force, or mechanical adhesion of metals to mercury, was proportioned to the states of electricity; and the relative proportions of such as amalgamated? He asserts, that such metals as charge a condensing electrometer most intensely, are the same as Guyton found most strongly adherent to the surface of mercury. Therefore, though he admit amalgamation to have interfered, yet asserts that his experiments uphold the assertion of Guyton, "that mechanical adhesion of metallic mercury is proportioned to their chemical affinity with it."

5. The irregular phenomena which Galvanism exhibits, Davy thinks may be reconciled with the known facts relative to electric charges superinduced in different bodies by mutual contact, and the tendencies to unite, which opposite states of electricity create.

6. Thus acids, capable of a concrete form, gave plain indications of negative and positive electricity, respectively upon being brought into contact with metallic plates; as boracic acid, touched with an insulated copper plate, became negative, and left the plate positive; but lime left the plate negative, and became positive.

7. To prove that this matter or energy was synonymous with electricity, many of the effects produced by the pile were obtained by a powerful electrical machine.

8. Hence it will be a common or "general expression to say that "hydrogen alcali metal and metallic oxide are attracted by negatively electrified (metallic) surfaces, and repelled by positively electrified (metallic) surfaces; and on the other hand, that "oxigen and acids are attracted by positively electrified metallic surfaces, and repelled by negatively electrified metallic surfaces; and these attractive and repulsive forces are sufficiently energetic to suspend the operation of affinity.

He thinks that a chain of homogeneous particles is kept up from one surface to another, along the galvanic circuit, by the electric energy; for so long as any of the matter transferred remained in the vessel, the chain of particles of that matter existed all along the circuit, and was only destroyed or drawn over into the other vessel after the first reservoir had been exhausted.

9. That successive compositions and decompositions are taking place while substances pass through solutions of neutral salts, is probable, by the impossibility of bringing over such substances as form heavy compounds on their way, and fall down beyond the limits of electric energy *.

10. Bennett found that

Platina,
Gold,
Silver,
Copper,
Iron,
Tin,
Lead,
Zinc,

or any of the above metals gave out positive electricity with any of the metals which precede it; and negative, with any of those which succeed it.

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* "By the agency of galvanism he decomposed sulphate of lime, sulphate of strontian, fluate of lime, and other solid bodies, insoluble, or difficultly soluble in water. In each case, the earth was found in one vessel, and the pure acid in the other.—Even glass was decomposed, and part of its alcali exhibited entire. Sulphuric, muriatic, nitric, and phosphoric salts were decomposed with more rapidity; the acids in a certain time collected in the tube containing the positive wire, and the alcalies and earths in that containing the negative."

11. Davy's first set of experiments were made with a view to ascertain what effects extraneous matter produced on water in the galvanic circuit, and had no direct reference to the action of the fluid on those substances which were in the different processes incidental.

12. On the source of alcali and acid observed, when distilled water is exposed to the galvanic energy.

Ex.—Two capsules, holding water, were connected by films of pure amianthus, and attached by platina wires to the positive and negative poles of Volta's pile, (150 plates of zinc and copper 6 inches square,) and moistened with alum, or alum in solution, to which was added sulphuric acid. The water connected with the positive pole became acid—with the negative, alcaline.

Ex.—When the vessels were of glass, the alcali produced was twenty times as much as when of agate *.

We have often found by experiment, that alternately changed, the capsules or tubes, if containing infus. bras. become from green to red, and *vice versa;* but here we always attributed the alcali to hydrogen in a nascent state, combining with the nitrogen of the vegetables, or what was unavoidably loosely combined with the water; and of the last particles of which, even by freezing, one does not, perhaps, rid it.

Ex.—When the process was continued in agate vessels, the acid on the positive side produced was abundant, but the alcali on the negative, greatly diminished; still some was perceptible. It was natural to suppose that the water contained alcali.

The process was now repeated with small vessels of pure gold, and in ten minutes the negative vessel had obtained its maximum of alcali; for the action being continued for 14 hours, while the water in the posisive vessel became constantly more acid, the water on the negative side was not sensibly changed; and after the lapse of three days, the acid became still stronger, and the alcali stationary.

By evaporation, a quart of the same distilled water yielded 9oz. 10gr. of nitrates of soda and lead, probably from the lead elevated in the act of distillation of the water. Indeed in the first chemical experiments made with the column of Sen. Volta, alcaline and acid appearances were observed at the opposite electrified metallic surfaces in common water, acted upon by a current of electricity.

Ex.—From this purified water no alcali was produced when gold or agate capsules were its containers.

Vessels or tubes of earthen ware gave the mineral acids mixed, and at the other pole, soda and potash.

Vessels of Carrara marble yielded lime water, and at first lime water and fixed alcali.

But in all the experiments, nitrous acid was constantly produced to the end of the process†.

The process with purified water in golden

* Mr. Davy found, in 1800, that oxymuriatic acid was produced in a tube containing the positive or transmitting wire, and a solution of soda in the opposite tube. These he ascertained to be derived from the connecting animal or vegetable matters.

Distilled water, in cups of agate connected by amianthus, and exposed to a current of electricity, was thought to produce acid from the saline matter of the agate and alcali, from the impurities of the water though distilled.

† Davy found that in every experiment with purified water, nitric acid was produced, and that the longer the operation was continued, the greater was the quantity obtained; and also that volatile alcali was produced in a slight proportion, and that there was a determinate limit to its quantity. Nascent oxygen and hydrogen respectively uniting with the nitrogen of common air, held in solution in water, he conceived might account for these effects; and that water, chemically pure, is decomposed by electricity into its peculiar gaseous matters alone, oxygen and hydrogen.

capsules, was continued many hours, in a receiver exhausted 64 times. Qu. Could it be said that nitrogen was not here present? S. At any rate it is asserted that the smallest quantity of alcali was not produced in either case. In the former there was a most minute portion of acid; in the latter, none.

Thus a most important conclusion seems to be established, that where acid or alcali is produced, the latter is evolved from aqueous impurity, or materials of the capsule; and the former, from the vessels or impurities of the water, on the union of one of the constituents of water with atmospheric azot; and that the only case in which an alcali is really formed, is when ammonia results from the union of hydrogen of the water with its dissolved azot.

13. The uniform appearance of alcali, where any was evolved at the negative surface, and of acid at the positive, was placed in a steady light.

When capsules of sulphates of lime, strontia, baryt, and fluate of lime, connected by the same earths or asbestos, the water in the positive cup became more and more acid as the process proceeded; and in the negative, it was uniformly converted into lime water, or had a mixture of strontia, or crust of baryt. The negative side uniformly extracted the alcali; the positive, the acid, however small the quantity from insoluble substances used as capsules; and when soluble bodies containing larger proportions were similarly subjected, the quantities of acid and alcali were much increased. The negative cup contained a solution of alcali, or a deposit of earth or metallic crystals, according with the compound neutral employed. The positive cup uniformly contained a great excess of acid—a muriatic salt gave oxymuriatic acid in the positive cup. (This must have been the result of combination of oxygen elicited from water with the muriatic acid, left after the energy had passed and acted on the muriate.)

The stronger the solution, the greater the change; but the smallest portion deposited acid or alcali, and the separation was as complete at the end as at the commencement of the experiment.

To prove that acid or alcali in minute portions, might be disengaged by this agency from solid combinations, principally consisting of the pure earths, five-grained basalt, which in 100 parts contained only three and a half parts of soda, and nearly half a part of muriatic acid, with 15 parts of lime, was made the subject of experiment, and yielded, on the positive side, a fluid smelling strongly of the oxymuriatic acid; and on the other, a substance which seemed to be a mixture of lime and soda. With a view of developing a quantity of alcaline matter capable of being weighed, glass was subjected to the electric influence, when soda, mixed with a white powder insoluble in acid, the whole weighing 932 of a grain, was obtained, and a nearly corresponding loss of weight was discovered in the glass. Cups of other materials, containing pure water, were acted upon in like manner, by being placed in the circuit of the electricity of the voltaic battery.

Mr. Davy then pursued the experiments of *Gautherot*, *Hisenger*, and *Berselius*.

Muriate of lime being placed on the positive side of a syphon, and pure water on the negative, the galvanic energy exhibited lime in the water.

An agate capsule of water was connected with a cup of sulphate of lime by damped asbestos; when the former was connected with the positive pole, (or became positive) acid came over; if negative, lime. Metals and oxides passed in like manner, to the negative cup, as alcalies and earths; and in one *beautiful experiment*, where nitrate of silver was placed in the positive side, the amianthus between the cups appeared covered with a thin silver film; and in every case, where the results were distinct, the separation of the constituent parts was complete, from the last portions of the compound.

The transference goes on slower, according to the body of water through which it has to pass; when the wires were an inch apart, sulphuric acid was furnished in five minutes, from sulphate of potash; nor was contact with either electrified surfaces necessary in these experiments. When solution of muriate of potash was connected by amianthus

with two glass tubes filled with water, one negative, the other positive, by degrees the alcali went over into the former, and the acid into the latter. This was done with a view to ascertain whether the contact of a saline solution with a metallic surface was necessary for the decomposition and transfer. But it is remarked, that the acid and alcali, in passing from one vessel to the other through any intermediate body of water, or over the surface of the amianthus, do not change the vegetable colour in the way, except when they come in contact with them at the positive and negative sides respectively; that is, the acid passes over the negative portion of a solution of litmus, without reddening it; and the alcali does not render turmeric brown, by passing over it at the positive side. This was done with an endeavour to mark the transfer, and the course of the acid and alcaline matter in these decompositions, by means of litmus and turmeric. When distilled water and sulphate of potash were connected by amianthus with water tinged by litmus, the solution became negatively electrified; and to detect the acid in its passage, slips of turmeric paper were placed above and below the amianthus, directly in its course. The acid was first seen where it was last looked for—immediately above the opposite positive surface, where a redness took place, which slowly diffused itself from the positive side to the middle of the vessel; but no redness appeared above the amianthus, nor about it, on the negative side; and though it had been constantly transmitting sulphuric acid, it remained unaffected to the last. The order of the experiment being then changed, the effect was analogous; turmeric being turned brown, first near the negative wire; and no change took place in the intermediate vessel near the positive wire.

Thus it was ascertained, in the regular decomposition of bodies, that the acid constantly preferred the positive side, and the alcali, earth, or oxide, the negative; and the actual transference by perceptible motion of these substances, from one part to another of the electrical circuit, was effected.

He next found that the action of the acid and alcali upon vegetable colour was suspended by the electrical state of their bodies; and that in this instance, at least, the influence of chemical affinity was suspended by the powers of electricity.

The extension of this principle was important, and led to the following experiment.

Ex.—Two glass tubes were connected with the positive and negative wires of the pile, and each with a third vessel, by films of amianthus. In the third vessel various substances were successively placed, having known affinities for the components of the tubes; and those parts were made to pass through the contents of the third vessel by the action of the galvanic fluid.

Thus sulphate of potash being placed in the negative tube, distilled water in the positive, and ammonia in the middle vessel, the action of the pile sent the acid over into the water, and through the ammonial solution, in a longer or a shorter time, according to the strength of the solution.

The other acids passed in the same manner, and by a similar process the alcalies and alcaline earths were sent through the acids, according to the like rules; only that strontia and baryt passed with very great difficulty through sulphuric acid, and transmitted it with proportionate slowness, and in small quantities. When passed through neutral salts, the alcali of the latter even appeared in the negative side; and the passage of the alcali from the positive tube went on slowly, sometimes never being completed; as when it united with the remaining acid of the intermediate vessel, and formed an insoluble compound, which fell immediately beyond the sphere of the electrical attraction. Thus baryt could not be transmitted through sulphate of potash, though the galvanic process brought it from muriatic acid in the positive, to the sulphuric acid in the intermediate vessel; and at the same time brought the potash from the intermediate into the negative vessel; so that what was prognosticated by Mr. Sylvester is true, viz.

"From the facility with which bodies are decomposed by galvanism, it will in all probability be rendered an useful agent in chemical processes. We may, perhaps, by its

means, soon discover that some bodies which are now thought simple, are compound substances, and thus reduce the number of elementary principles which complicate the system of modern chemistry. It will then not only become interesting to the philosophical and curious, but contribute to the advancement of the arts and sciences."

Animal and vegetable substances were quickly decomposed in similar experiments, and their constituents either separated purely, or combined with other bodies exhibited to them, according to the general rules which the salts and metals follow.

Mr. Davy concludes that the following, among many other experiments, should lead to important indications in medicine and physiology.

* Ex.—A piece of muscle, exposed as part of the galvanic arch, for five days, became dry and hard, and left, on incineration, no saline matter: potash, soda, lime, ammonia, and oxide of iron were evolved from it on the negative side, and the three common mineral acids and the phosphoric were given out on the positive side.

A laurel leaf, treated in the same manner, appeared as if it had been exposed to a heat of 600°, and was parched. Green-colouring matter, with resin, alcali, and lime, appeared in the negative vessel, and the positive vessel contained a clear fluid, which had the smell of peach blossoms, and which, when neutralized by potash, gave a blue green precipitate to a solution of sulphate of iron; so that it contained pure acid.

A small plant of healthy mint was made the medium. Its extremities were in contact with pure water; the process was carried on ten minutes; potash and lime were found in the negative, water and acid in the positive, which precipitated muriate of baryt, nitrate of silver, and muriate of lime. This plant recovered—a similar one, exposed four hours, died.

When the fingers, having been carefully washed with pure water, are brought into contact with this fluid in the positive part of the circuit, acid matter is rapidly developed; and in the negative, fixed alcaline.

The acid and alcaline tastes seem to depend upon the decomposition of the saline matter contained in the living animal acid, and perhaps in the saliva.

As acid and alcali are capable of being separated from their combinations in living systems by electric power, there is reason to believe, that by converse methods they may be introduced or made to pass through the animal organs. The same observation is applicable to metallic oxides.

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* Dr. Wollaston has been led, by Mr. Davy's experiments on the separation and transfer of chemical agents by means of the Voltäic apparatus, to imagine it probable that animal secretions are effected by the agency of a similar electric power. In this opinion he is supported by the following experiment. He took a piece of glass tube, about three quarters of an inch in diameter, and nearly two inches long, open at both ends, and covered one of them with a piece of clean bladder. Into this little vessel he poured some water, in which had been dissoved $\frac{1}{240}$ of its weight in salt; and after placing it upon a shilling, with the bladder slightly moistened externally, he bent a wire of zinc, so that while one extremity rested on the shilling, the other might be immersed about an inch in the water. By successive examination of the external surface of the bladder, he found that even this feeble power occasioned soda to be separated from the water, and to transude through the substance of the bladder. The presence of alcali was discernible by the application of reddened litmus paper, after two or three minutes, and was generally manifest even by the test of turmeric, before five minutes had expired. This experiment tends to confirm the conjecture, that similar agents may be instrumental in effecting the various animal secretions which have not yet been otherwise explained. The qualities of each secreted fluid may hereafter instruct us in the species of electricity that prevails in each organ of the body.

REPORT OF THE GLASGOW ASTRONOMICAL SOCIETY.

(Concluded.)

"*To the Rev. Dr. Lockhart, Preses of the Glasgow Astronomical Society.*

"Dear Sir, 21st June, 1808.

"HAVING nearly finished those researches which the Astronomical Society of Glasgow appointed me to make, I have now the honour of transmitting to you their result, for the information of the Committee. Thoroughly impressed, as you are, with the vast importance, as well as multiplied bearings, of the objects of this Society, you will readily perceive the propriety of my having delayed the present communication, till a survey, equally minute and extensive, aided by mature deliberation, should have enabled me to present you with the general plan, and, at the same time, to enter into each subordinate detail.

"Glasgow affords the first example, in history, of a few private citizens, unconnected with place, and unaided by power, erecting a temple to the sublimest of the sciences, whence might emanate, during each succeeding age, the rays of true philosophy, to enlighten the most valuable arts of life, and to animate and purify the general mind. Indeed the grandeur and generosity of the scheme so far transcend the ordinary views and efforts of mankind, that the scientific men who adorn the metropolis of Britain heard the first accounts of it with a mixture of incredulity and astonishment; till, on learning that I was actually commissioned to travel for information on the subject, they expressed their delight, and wished that Providence had cast their lot amidst a community, where the blessings of science are so justly appreciated, and its means so nobly patronised.

"On the evening of my arrival I waited on Mr. Troughton, and delivered to him Col. Brisbane's letter of introduction. This artist under the plainest exterior conceals an ingenuity ever fertile in resources, directed by a profound knowledge of the great principles of science, and a familiarity with all its subordinate details. You may naturally imagine, therefore, that I was careful to cultivate so valuable an acquaintance, particularly as his philosophical attainments are adorned with great urbanity of manners, and a happy taste in literature. Some circumstances, to be mentioned presently, as well as the accompanying paper, which has been lately read with much approbation before the Royal Society, will bear witness to the fidelity of the above statement.

"With Mr. Tilloch, our worthy fellow-citizen, and editor of the Philosophical Magazine, and the Star, I had been long in habits of intimate friendship. It was at his office, therefore, that I had directed letters addressed to me, to be left. On calling there next day, I found a very polite letter from the celebrated Dr. Henry, enclosing an introductory one to Professor Davy, whose recent discoveries in chemical science and in electricity have reflected so much honour on himself, and have confessedly wrested from the French school the palm of scientific pre-eminence, which they had claimed since the days of Lavoisier. Indeed, the happy researches of this individual, the professor of an Institution similar to that of Anderson, have already disclosed a wider and more fertile region than the associated chemists of France ever dreamed to exist. The amicable assistance of this man, who is one of the secretaries to the Royal Society, Dr. Henry's introduction has procured me to the fullest extent.

"It was only two days after my arrival that, calling on Lord Webb Seymour, he expressed his happiness in seeing me in town on such an errand, telling me, at the same time, how much satisfaction the communication of the intelligence had given his friend Professor Playfair, who was desirous of becoming acquainted with the particulars.

"Thus in a few days I became familiar

with all the scientific men of London, who, by their ingenuity and knowledge, were likely to give good advice relative to our astronomical establishment.

"I took the first favourable opportunity of visiting Greenwich, and finding Dr. Maskelyne disengaged, I delivered my credentials. He received me with marked attention, and carried me through every department of this great national observatory, explaining minutely the functions and adjustments of each particular instrument. I afterwards dined with him, and spent the evening in most improving conversation on the construction and management of observatories. He was much delighted with our plans, and said they did great honour to the spirit and judgment of the citizens of Glasgow. He invited me to dine with him three days after, and to bring my friends Lord W. Seymour and Professor Playfair, along with me. Anxious to draw as much knowledge as possible from this, one of its highest and purest natural springs, I was careful to return on the day appointed, though both of the above gentlemen were engaged in the country.

"Mr. Pond and Mr. Groombridge were the two acquaintances of Dr. Brewster to whom he gave me letters. The former, after a complete scientific education at Cambridge, improved himself by travelling over the most interesting countries of Europe, visited the Grecian Archipelago, and even penetrated to Grand Cairo in Egypt. For some years after his return, he devoted himself to practical astronomy, and, by the aid of an excellent instrument, executed by Troughton, he made a series of important observations, which have concurred with some made by the continental observers, on the height of the sun at the solstice, to prove the existence of an error in the famous quadrants at Greenwich.

"Hence, suspicions having naturally arisen of the accuracy of all quarters of circles, for astronomical purposes, as they have not the faculty of pointing out, or of correcting, like graduated circles, the quantity of the error. The error in the Greenwich instrument of 8 feet radius, according to Mr. Pond's admirable observations, of which I send you a copy, amounts, in some cases, to no less than 10 seconds of a degree.—Though the ancient adage, *fas est et ab hoste doceri*, be as applicable to the lucubrations of science as to the stratagems of war, yet it is not pleasant for a high-minded nation, who have furnished almost all the good instruments used on the continent, to take lessons from the French or Italian philosophers; and therefore, the opportunity presented by Mr. Pond, of determining the relative value of quadrantal and circular instruments, was gladly embraced by the Royal Society.

"Little investigation was requisite to show the necessity of preferring the circular construction in general; but with regard to the particular nature and adjustments of the circle, various opinions were entertained. On this question, the Society divided itself into three parties. One set, with Sir Joseph Banks and the Honourable Mr. Cavendish at their head, maintained, that as Mr. Pond had succeeded so perfectly with his moderate sized and universally moveable instrument, one exactly similar ought to be ordered for the Royal Observatory. A second party, influenced chiefly by the judgment of the Rev. Mr. Wollaston, declared themselves partial to larger instruments, resting by conical axes on two solid stone piers, called meridian circles; and Troughton, at first, constituted the third party, by proposing a circular instrument, attached like a quadrant, to a wall, called, therefore, a mural circle. The reasons which he assigned, in the course of the discussion, for giving the preference to this form, being zealously seconded by Dr. Maskelyne, and other mathematical members, finally triumphed over all opposition. It was determined, therefore, by the Council of the Royal Society, who are constituted, by law, the superintendants of the Royal Observatory, that Mr. Troughton should have the construction of the excellent instrument which he had devised, left entirely to his own discretion; and accordingly, he is at present busy with a six-feet mural circle, for the Greenwich establishment. He is also mak-

ing one of two feet diameter, for Col. Brisbane, of Brisbane.

" Mr. Pond has been particularly attentive to me, during my residence here, favouring me with his advice and instructions on every subject connected with our scheme. He has let me have, at my lodging, his valuable and extensive astronomical apparatus, that from his example, as well as precept, I might more readily acquire the habit of using and adjusting them at Glasgow. In order to effect this more completely, I have procured a lodging, with a convenient south exposure and open terrace, where, through Mr. Pond's kindness, a temporary practical observatory has been formed.

" Mr. Groombridge, though an active, enterprising, and extensive merchant, has deemed it more conducive to real dignity and rational enjoyment to devote a portion of his wealth, and the intervals of his business, to the cultivation of practical astronomy, than to those occupations of luxury and fashion which have been falsely styled pleasures. Accordingly, he has annexed to his villa at Blackheath a commodious observatory, containing, it is believed, the best astronomical instrument at present in use, in the world. It is a four-feet meridian circle, made by Troughton, originally begun for Mr. Larkins, an astronomical amateur at Blackheath; after his death, finished for Baron Zach, the eminent Saxon astronomer, but fortunately kept in this country, partly through the liberality of Mr. Groombridge, and partly through the negligence of the continental philosopher, during a journey to Italy.

" Mr. Groombridge, from what I have seen, is equally ardent in hospitality and in science. I have passed two days, at different times, with him, and have been much instructed by seeing him make a vast number of observations and calculations. He was at particular pains to call my attention to every circumstance requisite to ensure perfect accuracy of result. His observations are very numerous and correct, notwithstanding his regular attendance on his business in the city. In proof of this assertion, I may state, that Dr. Maskelyne has recently transmitted to the Royal Society a valuable series of observations made by Mr. Groombridge, with a view to determine more nicely than has been hitherto done, the degree of visual displacement which the heavenly bodies undergo by the action of the atmosphere, in all its different states of heat and density, on the rays of light. This subject, you know, is denominated astronomical refraction, and is of primary importance in determining the true motions and places of the stars.

" With Drs. Wollaston and Young, the joint secretaries with Professor Davy to the Royal Society, I have had several conferences on the subject of my mission. Professor Playfair has also interested himself in our welfare. Independent of the nautical and commercial utility of an establishment like ours, this philosopher thinks it will be of the very best efficacy in stimulating the faculties of the young mind, and that it will always afford subjects of sublime recreation to every intelligent being.

" I shall no longer trespass on your patience with any further account of the different scientific gentlemen to whom I communicated the outlines of the plan, and from each of whom I gleaned several useful hints. After occupying myself for three weeks, with all the ardour and diligence which I could command, in visiting every place where I expected information, I felt myself as fully prepared as I was soon likely to become, for designing the form and arrangement of our buildings. Accordingly, after trying a vast variety of collocations, I at last fixed on the accompanying plan, which seems to accomplish whatever is wished in each separate department, while every one is rendered subservient to the common utility. The subject had, of course, to be contemplated in the following distinct points of view:

" 1st, That each department, viz. the Scientific Observatory, the Subscribers' Observatory, and the Popular Observatory, should be complete within themselves, while there should be no repetition of the same instruments, far less any mutual interference of interests.

" 2dly, That the greatest possible compactness might be obtained. And,

"3dly, That as much neatness and architectural effect might be given to the edifice, as was consistent with economy and simplicity.

"After settling, in my own mind, the leading outlines, I applied to my friend Mr. Lowry, certainly the finest architectural engraver in Europe, to procure me a philosophical architect, who could enter into my views in the design of our observatory. He introduced me to Mr. Webster, who had planned the Royal Institution; an artist who unites scientific attainments with classical taste and elegance of execution. After several conferences with this gentleman, he drew a plan, which, after receiving numerous alterations, attained the state you now see. I carried it at my third visit to Greenwich, and subjected it to the inspection and criticism of a party assembled at the Royal Observatory, consisting of Dr. Maskelyne, Professor Playfair, Dr. Wollaston, and Lord Webb Seymour. From each it received decided approbation. I afterwards laid it before Mr. Groombridge, Mr. Pond, and Mr. Troughton, who entertained the same opinion of its suitableness to our objects. Lastly, it has undergone the examination of Dr. Herschel and Dr. Wilson, who were also pleased to express their perfect satisfaction with it. During these successive considerations, however, I have to acknowledge, that it acquired successive improvement, though not in the general collocation, yet in several important respects.

"Drs. Maskelyne and Wilson, who had experienced the evils attendant on an opening in a flat roof, recommended strongly to give the Scientific Observatory a sloping roof. This removes the slit farther from the apparatus, which is important, not only as it diminishes the influence of the external air in inducing any sudden change of temperature in the instruments, but also as it enables us easily to open that very part of the slit, which is opposite to the required point of the heavens. The octagonal form of the elevated part, I preferred to the hemispherical, for four reasons: 1st, It is cheaper than circular work. 2d, Its openings are more securely shut. 3d, It leaves much more room for a person to stand round the sides. And 4thly, It has a much finer architectural effect.

"The Scientific Observatory does not open directly from the open air, but from a lobby; the outer door of which is also sheltered from the prevalent south-west wind, by the projecting wing. Hence three advantages result: 1st, Stillness of the air. 2d, Convenience to the observer. And 3d, Security against the intrusion of impertinent persons, who might destroy in a minute the adjustments of a week, or spoil the whole series of a year's observations.

"In the Scientific Observatory are three stone piers. In the oblong one, which is to be about nine or ten feet high, the grand mural circle (opposite to the meridian slit in the ground plan) is to be attached. The square pier is of the same height, and contains the astronomical clock. The third pillar is about 23 feet high, so as to reach within the base of a revolving octagon. On its top is placed the equatorial, for viewing objects in any quarter of the heavens.

"These are all the aids that abstract and rigorous science requires. You will readily perceive, that pains have been taken to arrange the instruments so, that the octagon, though necessarily over one end of the scientific room, is yet raised exteriorly in the centre of the whole. A false door is placed in front to balance the true one. In the form of these, the artist has thought, that, as a temple of science should be shaped to a classical model, he might imitate the antique doors, which are slightly tapering. This likewise harmonizes with the plan, which is drawn to a point above, and, at the same time, secures spontaneous shutting.

"The Subscribers' and Popular Observatory exactly correspond in size and structure. Each has a porch, which either leads straight inwards to the room, or turns to the one hand up a flight of steps, which lead to the flat roof. A parapet, 3 feet high, screens the instruments, in a great measure, from the wind, and gives security to the observers. There is, in each of these rooms, a niche for receiving a stove, the flue from which is carried to the north-west or north-east corner

of the building, where the two general chimnies are placed, entirely out of the way of all the instruments; for no observations need be made to these quarters of the heavens. On the terrace in the front of the court, is to be placed the grand Herscheiian telescope, resting on an iron ring.

"The ceiling of the Subscribers' room will be furnished with the new and ingenious spring cylinders, around which maps are coiled, so that each may be drawn down at pleasure to the spectator's eye, or may be rolled up again to make way for another; while it is secured from dust or accidents. A pair of handsome globes will also stand in this room. Round its sides, the accurate and refined instruments of meteorology will be placed, to inform every observer of the present state and approaching changes of the weather, in its multiplied relations to heat, cold, moisture, dryness, wind, rain, evaporation, electricity, (or thunder,) and magnetism. These will furnish most interesting objects to every curious mind.

"In the middle of the roof of the Popular Observatory, a small turret, four or five feet high, will be raised, for the camera obscura apparatus. Two telescopes, one reflecting, the other refracting, with an astronomical mounting, with moveable supports, will also be placed in the roof of this department. In the front window, the solar microscope will be fixed. A pair of globes would be useful appendages to this room.

"One eminent advantage arising from the present collocation of the buildings, is, that the court gives shelter to the meridian opening, as well as to the doors, whilst it procures an admirable convenience for making observations with portable instruments in the open air. The supports of these, or a celestial globe, representing the position of the heavens at the time, may occasionally be placed on the advanced central pillar, which is about four feet high. On the right and left of the front line, two pillars are placed. These complete the harmony of the building, and will be very useful for sustaining two dials, of different kinds; for example, a common and a globular dial, the latter exhibiting the states, relative to the light of the sun, of every different region on the terrestrial surface.

"With regard to the Observer's and Keeper's apartments, no explanation is necessary. The latter must make it his constant, the former, his occasional residence; and therefore the rooms must be rendered somewhat commodious. They are both in the corners, where neither of the observatories could be placed, as their east and west points of the heavens would be obstructed by the octagon. You obviously understand that the buildings front the south.

"The foot scale of measurement is placed, as usual, at the bottom of the plan.

"It now only remains for me to state the prices of the instruments.

"The most expensive, but by far the most important of the whole, is the mural circle. Its functions, however, are numerous, and its construction affords the most perfect specimen of elegance, ingenuity, and judgment, that has ever been exhibited to the philosopher. It supplies, most completely, the place both of the ponderous quadrants and of the transit; and, therefore, eventually reduces the cost of an observatory. One of five feet diameter is recommended, as that is the size of the best achromatic telescopes, on whose excellence the performance of the whole instrument immediately depends.—The possession of such a magnificent piece of mechanism will at once place your Observatory on a level, in point of astronomical facility, with that of Greenwich, and will raise it, in instrumental reputation, above any other in the world. The price of this instrument will be 600l.; and Troughton's uniform character of disinterested integrity precludes the fear of any indefinite or unreasonable charge. Indeed, when I commission the circle, an estimate will be made out, beyond which the expense will not rise, however much it may fall short of it.

"An astronomical clock, on Hardie's new and highly improved construction, with all the pivots working in jewels, similar to those which this ingenious countryman of ours is making for the Royal Observatory, and for Colonel Brisbane, will cost 150l. It seems to be nearly the last improvement of

which these mechanisms are susceptible, for all the errors arising from the wear and friction of the scapement are completely done away.

"A chronometer, for determining the duration of an occultation, transit, or eclipse, to be used with the Herschelian telescope, and also for regulating to mean time the chronometer of the mariner, must be procured. Bought at the first hand, it is very high priced; but, luckily, Mr. Troughton purchased, at Col. Aubert's death, a famous chronometer, belonging to this great astronomical amateur, made by Arnold. It cost, a few years ago, one hundred and twenty guineas, and, though not a penny the worse, at the rate at which Mr. Troughton bought it, he can allow us to have it for the moderate sum of sixty guineas.

"The equatorial, consisting chiefly of a very fine five-feet achromatic telescope, will amount to one hundred and fifty guineas. Three hundred have often been expended on these instruments, but I have thought of a very economical and effectual construction, whereby all their advantages may be obtained, and one hundred and fifty guineas saved. Indeed, the valuable telescope alone will constitute three-fourths of the expense, and from its excellence it will afford great gratification to observers.

"Relative to the grand reflecting telescope, about ten days ago I paid a visit to Dr. Herschel, at his residence near Windsor. I had provided myself with two introductory letters to this celebrated astronomer, one from Professor Playfair, the other from Herschel's bosom friend, Doctor Wilson, formerly of Glasgow. By the aid of these alone, I had no doubt of securing the acquaintance, and thereby the co-operation of Herschel, to our excellent scheme. But Dr. Wilson, not satisfied with giving me a very polite letter, took that occasion to pay his illustrious friend a visit; so that when, on my arrival at his house, I sent in my name, and was desired to walk into the dining-room, I was agreeably surprised to find Drs. Herschel and Wilson conversing at that instant, on the noble spirit of the city of Glasgow. I gladly seized the favourable opportunity, and obtained, at once, a promise from this great astronomer, that he would, on my receiving orders to that purpose from my constituents, superintend the construction of a great reflecting telescope for our observatory. He proposed one of 12 inches diameter in the aperture, and 12 or 14 feet long. It will far exceed any thing of the kind in the island, except at Herschel's own establishment, and will give, therefore, great *eclat* to your undertaking, as well as afford the highest gratification to the Subscribers. The price, he said, would be as moderate as possible; amounting only to between three and four hundred pounds. By the powerful aid of such an instrument, we may discover even the satellites of the Georgium Sidus, though this great planet itself be invisible to the naked eye; nay, we may penetrate into the celestial region far beyond our sidereal system, and discover, in one small and apparently vacant spot of the blue expanse, a new firmament, containing more worlds than the unassisted eye of man can perceive in the whole starry hemisphere.

"With this illustrious philosopher and his respectable friend, I passed nearly three days, occupied in examining the structure and adjustments of his wonderful instruments, and, when the weather permitted, in exploring, under his guidance, the celestial regions. These gentlemen took the plan of the building into their joint consideration, and suggested several ingenious improvements on its internal arrangements.

"In addition to the above great instruments, a number of smaller ones are required; such as a repeating astronomical theodolite, ten inches diamater, a sextant, a reflecting circle, with stand and artificial horizon. The meteorological department, as well as the Popular Observatory, can be supplied when the building is somewhat advanced.

"The list I have enclosed, contains whatever is necessary for the purposes of pure science; for promoting the education of youth; for advancing and diffusing the knowledge of nautical astronomy; and lastly, for enlarging and elevating the public mind. Nor do I think that any one part can be

wanted, without destroying the unity of the whole. There is certainly nothing superfluous, nor any thing devoted to curiosity alone. When at any future period our funds will permit, we shall easily be able to introduce several objects conducive to philosophical amusement. At present, economy and the love of genuine science are paramount considerations.

"We must not lose a moment in commissioning these instruments. The great mural circle will be invaluable after the death of Troughton, who, as he has had the merit of contriving it, so he is believed to be the only artist at present in Europe, capable of executing so grand and exquisite a piece of machinery. It will measure angles in the heavens, to a tenth of a second, and an error to this amount cannot be committed, without being discovered and compensated. His numerous and urgent engagements preclude the hope of his being able to construct but a very few instruments of that delicacy and magnitude.

"In concluding this long detail, I have gratefully to acknowledge the universal and zealous co-operation which, as your servant, I have received. Sir Joseph Banks, as well as every scientific individual, to whom the scheme has been communicated, have bestowed on it unqualified commendation; and the venerable Herschel says, the inhabitants of Glasgow will induce him to visit their city, for the sake of their new establishment, so much in unison with the ruling passion of his life. His presence among us, will confer a lasting honour on our society, and will be eminently advantageous in completing the arrangements.

"The Earl of Glasgow has just left London, after shewing me innumerable civilities, offering to use whatever influence might be necessary to procure access for me to any public establishment. He desires me to say to Dr. Lockhart and the committee, that he will be happy to have his name associated with the enlightened citizens of Glasgow, in so noble an undertaking. You will, therefore, place at the head of your list of subscribers, *Right Hon. the Earl of Glasgow*, the natural patron of a city from which he takes his title, and contiguous to which his estates are placed.

"It will secure both economy and accuracy in procuring our minor articles, if I select and purchase them on the spot.

"I trust that the details of the present letter will convince the Committee, that the delay in writing it was necessary, to prevent the formation of a hasty, partial, or erroneous plan.

"I beg leave to be most respectfully remembered to the members of the Committee; and believe me to be,

"Dear Sir, with the highest esteem,

"Your very faithful and obedient servant,

"ANDREW URE.

"Dr. Lockhart, immediately after receiving the above letter, called a meeting of the Committee, and submitted it to their consideration. The meeting declared themselves highly satisfied with the communication, and resolved, after obtaining Colonel Brisbane's opinion on the selection of instruments, to authorise Dr. Ure to commission those which would require a considerable period to execute, and to purchase others, which could be advantageously procured on the spot. Accordingly, Col. Brisbane having politely favoured the Committee with a punctual reply to their queries, in which he assured them, that their Observatory, so provided, would be truly magnificent, Dr. Lockhart transmitted to Dr. Ure the result of the Committee's deliberations, whereby he was vested with full powers to treat for the instruments enumerated in his list.

"In the course of the Doctor's researches in London, he had the good fortune to procure a ten-feet Herschelian telescope, in the highest order, and a few other instruments, whereon a saving of more than a hundred guineas has been made. The great reflector, which is already on the way down, will alone constitute, till the building be erected, an excellent Popular Observatory.

"Having given a brief account of the rise and progress, the plans and probable expenses, of the Institution, as well as of the benefits which may be derived from it, the Committee conceive that they may unhesi-

tatingly confide its support to the friends of literature, and to all those public-spirited individuals who feel interested in the honour of the city of Glasgow, or in the improvement of their country. The public may rest assured, that the utmost economy, consistent with the utility and simple elegance of the erection, will be uniformly studied. A mean parsimony, every one must be sensible, would ill suit the opulence of the city, or the dignity of the science.

"Perhaps it may be proper for the Committee to advert particularly to the nature of the connexion which it is proposed shall exist betwixt this institution and the Andersonian Seminary. This, as may be seen by referring to the 6th Regulation of the Scheme annexed, is an association, but not a union; for the funds and management are to be entirely distinct. It arose from the coincidence of their objects, and is intended only for the purposes of mutual co-operation, to render both institutions as useful as possible in the diffusion of knowledge. In short, the connexion rests on an independent basis, and is designed to promote public benefit, by reciprocal counsels, and by common efforts in the cause of science. The example of the Edinburgh Observatory evinces the necessity of securing the stability of ours, by connecting it with a scientific seminary, which is itself entirely under public direction. Hence, the Society may be able to depend on their valuable instruments being kept in high order and accurate adjustment, under the care of a person properly qualified for the task, by his education and pursuits.

"Already have the Committee perceived in various respects the benefits of Dr. Ure's mission to London. The accurate information he has acquired, respecting the objects of the Institution, while it must assist greatly in the erection of the building, and adjustment of the instruments, will be ultimately of much utility to the public. He has, besides, been enabled to purchase some excellent instruments, on more advantageous terms than usually occur, and to obtain, from private libraries, some rare and valuable treatises, which he had in vain sought for elsewhere. Every one will readily conceive the advantage to be derived from a promise generously made him, by a celebrated practical astronomer, to superintend the construction, and examine the mechanism, of any instruments that may be commissioned; and, unquestionably, the lively interest which his journey has excited; the acquaintance which he has commenced, under auspicious circumstances, with the most eminent philosophers of the capital; the notice into which our project has been brought thus early; the means of correspondence which have been opened with the masters of this sublimest of all the sciences,—are not only highly gratifying to the Committee, but will prove, as may well be presumed, of much service in the progress of the Institution. Nor can it fail to be very satisfactory for them to reflect, that they have thus been the means of adding to the celebrity of this city, by causing the scientific liberality of its inhabitants to be better known, and more justly appreciated.

"The Committee shall only add, to prevent every possible misconception, or prejudice, that as this design originated in no motive of hostility to any existing Institution, so it will be conducted upon principles the most liberal towards all. The enlightened philosopher, it has been justly remarked, is of no party; literature is of no sect; and this establishment will disdain subserviency to narrow views or personal prejudices. In London, the project was contemplated with an eye of impartial interest, and honoured with the aid of literary men of every school, and of every rank, indiscriminately. Nor is this truly philosophical liberality misplaced. Co-operating with every other Institution for informing the public mind, that which now solicits the attention of the friends of science will injure none, will aid all. If any contest arise, it will be the competition, not of sordid interest, but of enlightened philosophy; not of suspicious prejudice, which disgraces true learning, but of ingenuous emulation, which animates her spirit, promotes her improvement, and continually covers her with new glories."

THE BORDERERS; OR, GIORDIE BOURNE.

LOUD cries of terror roused from midnight sleep the peaceful inhabitants of a little hamlet in the eastern march of England. The glare of a flaming cottage discovered the gleam of arms, and the well-known voice of Giordie Bourne was heard amidst the confusion, animating his companions to plunder. The dreaded sound struck terror into the hearts of the cottagers: they leaped from their beds of fern, and sought safety in flight. "'Tis Giordie Bourne!" they cried, "'tis Giordie Bourne!" and the women fled from violation, and the men from death.

The marauders, unresisted, bore off their prey, and drove the cattle of the rustics silently before them towards the Scottish border; but the greatest prize they had that night taken, in the eyes of Giordie Bourne, was the pretty Maud, who trembled in his arms as he bore her on his horse before him. She sobbed in convulsive agony, and Giordie sought in vain to console her. Strange consolation must the dove receive from the kite that bears her away in his grasp!

The party had nearly gained the Scottish border unmolested, and were passing the ruin of an ancient fortress, when their progress was suddenly arrested by a discharge of fire-arms. The foremost of the marauders, a kinsman of Giordie, instantly fell, while the assailants rushed with a loud shout from behind the ruins, and surrounded the remainder of the party.

Giordie leaped in anger from his steed, with the weeping Maud in his arms, and wrapping her in his mantle, held her firmly in one hand, while his other grasped his trusty falcheon. Undaunted by superior numbers, he fought with desperate bravery, and his companions emulated his example.

"Yield thee, base miscreant!" cried the leader of the assailants.

"Yield!" returned Giordie, with indignation, "yield! The word is not Scotch. Giordie Bourne understands it not. Thou should'st better know me."

"I know thee for a vile caitiff—a ruffian plunderer," replied the officer. "To-morrow the hangman shall know something more of thee."

"Thou talk'st it bravely," said Giordie. "Words are not my trade—Come on."

His sword fell like lightning, on all sides, and was bathed deep in gore. Maud, senseless with terror, sunk from his grasp on the ground; his companions fell dead at his feet, but he made a rampart of their bodies; and though covered with wounds, still continued to fight with unabated courage; and many more had rued that night's encounter, had not a blow from behind felled him to the ground, deprived of sense and motion.—When he recovered from his stupor, and saw his companions lying dead around him, himself disarmed and bound, and Maud in the possession of his assailants, he cast around a look of bitterest revenge, and, in a tone of haughtiness, exclaimed—"Who are ye, that dare avow this night's work? Truly ye are brave gallants!"

"We are of the garrison of Berwick," replied one of the soldiers who led him, "where to-morrow we shall see thee hanged like a dog as thou art—thou Scotch cur!"

"And then our pretty damsels may sleep in quiet," said a young peasant who supported the still-trembling Maud.—Giordie disdained an answer; but regarding them with a look of scorn, walked on in haughty silence.

Notwithstanding the prospect of an union of the crowns in the person of James, which, from the age of the English queen, might soon be expected, the subjects of the two kingdoms appeared little inclined to unity. The Scots seemed to press forward to the borders, as if eager to fall on the possessions of their richer neighbours, and made frequent inroads upon the English march, where their superior numbers gave them an

easy victory over the thinly-scattered peasantry; and they generally returned loaded with spoil.

Affairs were in this situation when Sir Robert Cary undertook the government of the English eastern march. Of a high spirit, active, and intelligent, he determined not to submit tamely to the insolence and rapacity of the Scots. Soon after his arrival, therefore, at Berwick, he wrote to Sir Robert Car *, his opposite warden, desiring him to appoint a day when they might privately meet upon some part of the border, and enter into some arrangement that might ensure the safety of the inhabitants of the marches.

Sir Robert's messenger found the Scottish warden seated in the hall of his castle, surrounded by several young men of a martial and gallant appearance like himself. On the table round which the sate, stood goblets of wine; the piper was playing his gayest air; it seemed a feast of mirth; all were in high spirits, and their merriment scarce suffered interruption from the entrance of the messenger.

"Whence come ye, and for what?" demanded the warden.

"I am sent," replied the messenger, with a lowly reverence, "by the right noble Sir Robert Cary, the warden of the eastern march of England, and am commanded to deliver you this letter, and await your answer."

"What commands can the good Sir Robert have with me?" said the warden, smiling as he opened the letter. "Canst thou guess, Giordie?"

"Belike," replied a tall, savage-looking man to whom this question was addressed, "belike to reclaim the damsel that M'Gregor brought off, the other night, in mistake for your pretty Maud; if so, this good fellow may e'en take her back—we have done with her."

The warden read the letter, in a low vioce, to his friends: they interchanged a significant smile; and turning to the messenger, he said—"Thou must tarry here to-night; to-morrow thou shalt bear back my answer.—Give him tending" added he, to some of his attendants, "and see that your welcome shame not our hospitality.—Spare not our wine, my good fellow."

"He need not," said Giordie Bourne, "for it costs us nothing but a ride by moonlight into England."

"Now, by Saint Andrew, this new warden writes bravely, doth he not?" said the Scottish chief.

"Ay, marry, doth he," replied Giordie; "but I love not these clerkly gallants. The sword is my pen, and wounds the characters I like to trace."

"What answer mean you to return?" asked another of his friends.

"That I will meet him next Thursday, on the borders: anon we will think on the place.—Come, pass the goblet: here's—Success to our enterprize!"

"Sir Robert's letter, then," said Giordie, replacing the capacious goblet he had emptied, on the board, "has not made you forget the charms of the pretty Maud."

"Nor altered my resolution to possess them," replied the chief. "When that same fellow is well filled with drink, and put to bed, then will we mount our steeds. The night is dark, but love will guide us to Maud's lowly cottage."

At midnight they came to Maud's lowly cottage; they burst the slender fastenings; but the object of their love was not there: they found only her father: they left him a corse.

In the morning, the English messenger returned, unknowing what had passed in the night, with great professions of esteem on the part of the Scottish chief; and a letter, appointing a time and place of meeting, and expressive of the great pleasure he felt in having so worthy a gentleman for his opposite warden, and a hope, that the borders would be better governed by their good agreement. Sir Robert was well pleased with the success of his overture; but scarcely

* Sir Robert Car, who at this time was warden of the Scottish march, was father of the infamous Robert Car, the favourite of James the First, and by him created Earl of Somerset.

had he concluded the letter, when some came to inform him of the outrage committed that night by the Scotch warden and his party.

Enraged by the insult offered him, he resolved to have no communication with one who could act so insiduously, but to wait a proper opportunity to revenge the affront. On the day appointed for their meeting, therefore, he went not near the place; and the Scotch warden, after waiting there several hours, and neither seeing nor hearing from him, returned home, highly incensed at the contempt with which he was treated.

On the next day, Sir Robert sent to him to demand justice on the murderers of the poor cottager: this produced only an insolent reply, which served but to heighten the animosity of both.

The borderers, taking advantage of the disagreement of their chiefs, committed their outrages with more open and daring violence than ever. Scarce a night passed, but the Scotch plunderers made inroads upon the march, and carried off the cattle of the peasantry: but parties of the garrison of Berwick, whom Sir Robert took care to station in the likeliest place to meet with them, took several at different times, who were instantly hanged; and this severity, which had seldom before been practised, gave some check to their rapacity.

Nothing, however, could restrain the daring spirit of Giordie Bourne. Danger and difficulty only stimulated him to enterprize: his vigilance and activity marked pursuit; and every part of the march suffered by his depredation: his voice, his very name, spread terror, wherever it was heard.

He had made several attempts to carry off the pretty Maud, the daughter of a humble cottager, whose simple, innocent beauties had caught the fancy of the young Scottish warden; but accident had till now prevented him. He had learned by some of his emissaries, that since the murder of her father, she had been sheltered at the cottage of a kinsman. At night he came with five companions; they broke open the doors of the cottage, seized on the trembling Maud, and wounding her kinsman, who strove to save her, they savagely fired his dwelling, and thrust him into the flames. But a young peasant, who long had beheld Maud with the eyes of affection, marked the road they took; and hastening on the wings of love to a party of the Berwick garrison that was stationed at no great distance, by a short circuit they arrived at the ruined fortress in time to intercept the plunderers, and to rescue the hapless Maud, who lived to reward with her grateful love the man who had been the means of saving her.

No sooner was it known that Giordie Bourne was taken, than all the chief inhabitants of the march hastened to Berwick, and begged audience of the warden. They told him that he now had the weapon in his own hands; that he might now bring the Scottish chief to what conditions he pleased; for that Giordie's life was so near and dear to him, that he would submit to any agreement that might ensure the good and quiet of the country, if, upon any condition Giordie's life might be saved.

Sir Robert listened patiently to their arguments, but they did not alter his purpose: Giordie was instantly tried, and found guilty of March-treason. They then feared that Sir Robert would order him to execution that afternoon; and they intreated, with great earnestness, that his life might be spared till the next day, when, if Sir Robert Car came not himself, and made not such offers as could not but be accepted, they consented to resign him to his fate. But they added, in plain terms, that if Sir Robert executed him before he heard from the Scottish warden, they must be obliged to quit their houses, and fly the country, for nothing but the utter destruction of the march would satisfy his fury and revenge. So great was the terror which this Scotch warden and his favourites had inspired!

At their earnest solicitation, Sir Robert gave them his word that Giordie should not die that day. Upon this they sent post upon post to Sir Robert Car, and some rode to him themselves, to advise him of the danger of his friend, and intreated that he would send, with all possible speed, to inform the

English warden, that he would next day wait on him, to offer conditions for Giordie's life.

Sir Robert was not without curiosity to know something more of this singular man, who excited such extraordinary interest; and from his own experience, to judge what merits he might have to exempt him from the punishment to which he was sentenced. So when all things were quiet, and the watch set at night, after supper, about ten o'clock, disguising himself in one of his men's livery cloaks, he went, attended by two of his servants, in their liveries also, to the Provost Marshal's; and all three, as the warden's men, were admitted to Giordie's chamber. They sat down by him, and told him they were desirous to see him, because they had heard he was stout and valliant, and true to his friend.

"'Tis pity so brave a man should die in so base a manner," said Sir Robert; "I would our master could be moved to save thy life."

"'Tis now scarce worth my keeping," replied Giordie; "no matter, then, how 'tis lost: after being bound in chains, I cannot be more disgraced."

"But your friend the warden ——"

"I no longer deserve the name: I have lost his mistress; I have suffered myself to be taken prisoner, and by the dastard English.—To save such a one from death, he shall make no concessons that may curb the freedom of his actions. I would rather he should avenge my death; I am content to die, assured he will."

"Have you no wish to live, then?"

"None, since I must owe my life to another. Think you I would like to hear it said, 'that is he that had been hanged like a dog, had not his friend stepped in and saved him?'—Men would despise, and women pity me. Think you, I would endure this—I, whom no one yet e'er dared to look on, but with awe? No—I have lived as long as life could be enjoyed, and I have enjoyed it. Your march has felt the weight of my arm. I have made your possessions, your wives, your daughters mine, and my sword has drank the blood of those who dared defend them. Now they may rest in peace; I am your prisoner."

At Sir Robert's request, which he complied with, as it gratified his vanity and revenge, he related many particulars of his adventurous life. It was a dark catalogue of crimes, without one virtue to brighten it. The slightest offences were by him punished with the deadliest revenge. With savage ferocity and savage appetite he had sacrificed men and women to his rage or desire.

Sir Robert, shocked at the horrid recital, took his leave, but resolved that no conditions should now induce him to spare the life of such a monster. At the opening of the gates, next morning, he was led to execution, and met his death with a manly resolution that would have graced a better life.

He was scarcely dead, when a messenger arrived, demanding a parley, from the Scottish warden, who himself was waiting only two miles from the garrison.

"Tell him," replied Sir Robert, "I am ready to meet him where he pleases; but I would first know upon what terms and conditions."

Before his messengers returned, the Scottish chief had learned the fate of Giordie Bourne. Many vows he made of cruel revenge, and returned home full of grief and rage, and from that time forward still brooded over vengeance.

ALPHONSO; OR, THE NATURAL SON.

(Continued from page 92.)

CHAP. XIV.

MELVIL, on his arrival at Paris, waited upon the Duke D'Olmène, but that nobleman was then at one of his country estates, and was not expected to return for less than two months. Melvil, who wished not to write, but to speak to him, determined to let the affair rest during that period. To accustom Alphonso to society, he introduced him into two or three families: he represented him as a young man whom he esteemed, and whom he had taken under his care, particularly with the design of placing him in an honourable and advantageous post. Alphonso was every-where well received: every one desired to know who were his parents. Melvil gave no further explanation than that they were West Indians, and he was no further questioned. In the country, where dissipation is more limited, and where the pretensions to wit and talents are less extensive than at Paris, people are always curious concerning the origin of their neighbours: at Paris, these things are never the subjects of enquiry, except in the case of rivalry, interest, or ambition. In all ages, among the particular societies of the great world, the birth of those who are seen to excel has never been a considerable object of investigation: to be well received, it has been requisite to display noble sentiments only; to possess an elevation of manners, talents, and the charms of conversation.—Nothing can so closely approach the genuine principles of equality, as the general politeness of pleasing and being amused, and the generous enthusiasm of wit and the fine arts. Our ancestors set a great value upon both: it was because they had no authors, were unacquainted with the elegancies of verse, and never valued themselves for their taste in music and painting. Pretensions of this kind, whether just or not, have had more effect in blending and confounding the different classes of society, than all the systems of philosophers and politicians.

In the mean time the Duke D'Olmène, as it had been announced, returned to Paris at the end of September. Melvil immediately wrote to him to request an interview, which was accorded to without any delay. Melvil, setting aside the formality of a preamble, told the Duke, at once, that being desirous of espousing Melania, she had confided to him the circumstances of her situation; nevertheless he took care to appear entirely ignorant of all the particulars of that horrible story. He assured him that Melania had revealed no more than the secret of Alphonso's birth. At this discourse, the Duke was equally surprised and embarrassed: he boasted much of the offers which he had made to Dormeuil with regard to the young Alphonso, and even expatiated with exaggeration upon his own generosity in this affair. Melvil feigned to believe him, and told him that Dormeuil and Melania had at length resolved to accept his offers, and had sent Alphonso to him, whose future lot and expectations they now entrusted to his hands. At these words the Duke bent his brow. Melvil continued his recital. "You have," said he, "to acquit yourself of a most sacred obligation, and it is just that your generosity should make as much reparation as possible for that which must have cost you a great deal of remorse, particularly as the object of your seduction, a young lady of family, was at that time no more than thirteen years old."

"Most assuredly," replied the Duke with extreme confusion, "that fault, the only fault with which I can reproach myself, has caused me many painful recollections."

"Your religious sentiments and your probity assure me of your contrition: I am, therefore, persuaded that you will receive this youth with tenderness; you will find him, also, elegant in his person, and gifted

with talents and with virtues. You might, in taking him under your care, permit him to attend you to Vienna, and thereby introduce him into the road of diplomatic promotion."—"I flatter myself that he does not know me to be his father."—"He knows no more than that Melania is his mother: that unfortunate mother has persuaded him that the author of his existence has long since been dead, and it is, beyond every thing, her desire that he may ever be kept in this error. For my own part, I have on this head promised the most inviolable secresy, and you are well persuaded that I shall be faithful to my word."—"This secret is of the utmost importance, both for the honour of Dormeuil's family, and for the tranquillity of mine."—"And for your own reputation," added Melvil, with indignation. "But be not alarmed," continued he, as he arose, "Melania has received my word of honour, and I pledge the same to you."—"It is enough," said the Duke; "I rely upon it."—"To-morrow morning," replied Melvil, "I will bring the youth to you."—"To-morrow?"—"You will, I am persuaded, see him with much emotion." "Ah, without doubt."—"Therefore, to-morrow at ten o'clock precisely." As he spake these words, Melvil, without waiting for an answer, hastened to quit the room, leaving the Duke in an agony of vexation at finding himself so decidedly engaged to take the charge of an illegitimate son, for whom his depraved, though ardent soul, felt no sentiment of affection: the idea, also, that a man of Melvil's consequence should be acquainted with one of the worst actions of his life, increased his chagrin to the highest pitch.

The Duke D'Olmène, who from his earliest childhood had been encouraged in every vicious inclination, had that vivacity of sensations, that sanguine impetuosity, which so many people mistake for the ardour of sensibility. He was susceptible of all the infatuation and enthusiasm of the most impassioned sentiments, the source of which was not in his heart: vanity alone was capable of inflaming his imagination. Ever since the age of fifteen, he had united to his other vices the most detestable of all—falsehood: a powerful motive of interest had thrown him into a state of the most horrible hypocrisy. He had had an elder brother, the proprietor of extensive domains, a man of virtue, and of excessive, though unfeigned devotion: this brother had become a widower in early life, and fixing all his affections upon his only daughter, had strongly manifested the firm determination of accepting for a son-in-law no young man who should not have been brought up in his own religious principles. The Duke, who mentally devoured the vast inheritance of his brother, affected, from the infancy of the young Herminia, (which was the appellation of his niece,) an austere reformation in his manners and in his conduct. He had an only son, younger by two years than Herminia: the Duke took little trouble to instruct him in those principles which form the basis of real piety, but he had him educated particularly in all the exact external observances of religious ceremonies. It was in this manner the Duke imposed upon his brother, who, on his death-bed, confided to him the guardianship of his daughter; and without actually prescribing her marriage with the younger D'Olmène, testified in his will a desire that they might, at a future period, be united. At the same time, he exhorted his daughter not to espouse her cousin before he should have attained his twenty-first or twenty-second year, when she would be able to judge how far his conduct in society might be answerable to the education which he appeared to have received. This youth, at the period of his uncle's death, was no more than fourteen: Herminia had just attained her sixteenth year. According to the will of her father, she resided in the house of her uncle and guardian. She had been under the care of the Duke about five years, and was one-and-twenty when Alphonso arrived at Paris.

On the morning of the next day Alphonso being informed that a nobleman, who was ready to depart for Vienna, had an appointment for him in the suite of the embassy, permitted himself to be conducted by Melvil to the residence of the Duke d'Olmène, to whom he was presented. The latter per-

ceiving that Melvil watched his emotions with considerable curiosity, feigned a sort of tenderness, which he took care should not be liable to excite any surprise in Alphonso.—In truth, on beholding a young man of so noble and prepossessing a figure, he experienced an impulse of vanity which he himself mistook for paternal affection: he spake to Alphonso in the most obliging manner. Alphonso answered with cold reserve, which was nevertheless both modest and respectful; and it was agreed, that in three days Alphonso should come and reside with the Duke. When Alphonso and Melvil were in the carriage, Melvil asked his friend, whether he was satisfied with his reception. "The Duke," replied Alphonso, "behaved to me with kindness, but he has certainly a forbidding countenance: his looks are expressive of something false and underhanded."—"He is a man of great merit. When you know him, you will esteem him."—"I cannot think so; and I must acknowledge to you that it is with extreme repugnance that I shall quit you, to establish myself in a strange house, the inhabitants of which are unknown to me."—"I have obtained for you that which the Duke would not have granted to any other young man: you will be attached to the embassy, under the title of secretary; you will live with him, and eat at his table, although he has in his house two young ladies, whom he would naturally guard against any intimacy with a young man of your age. I have pledged myself, not only for the propriety of your conduct, but even for your preserving a distance of manners with respect to these ladies."—"You may be assured that I shall not look at them—that I shall never approach them. Who are they?"—"One of them is the niece and ward of the Duke, and destined to marry the young Count d'Olmène. She is one-and-twenty. Though not handsome, her figure is agreeable, and her stature is high and dignified. She has much wit, and her disposition is already mature and decided. Her name is Herminia.—The other, named Zoa, is a very distant relation of the Duchess. She is no more than fifteen; simple and lovely. The Duchess has taken charge of her, and supports her by her benevolence."—"But the son of the Duke—the Count d'Olmène—what is his character?"—"I know but very little concerning him. The strictness of his conduct is very much extolled. His person is handsome, his air is that of the first circles, and his manners are particularly elegant. You will also meet with the Count's tutor; he is a man of great literary knowledge. This is the interior of the mansion."—"I foresee that I shall find nothing to please me in all these. But that is of no consequence; I shall do my duty."

CHAP. XV.

Alphonso, conducted by his friend, was at length installed at the Duke's. In the afternoon Melvil left him *tete-a-tete* with the Duke. Alphonso at first felt a little embarrassed. The Duke made a sign for him to be seated, and then introduced the subject of his education. "I am told," said he, "that you are very well acquainted with Greek. The Abbé, tutor to my son, is a very learned man—will you construe a little Greek to him, in my presence?"—"Certainly," replied Alphonso.—The Duke rang the bell, and ordered the servant to tell the Abbé he wished to see him, and to request him to bring a Greek author in his hand. The Abbé presently entered, but without the book, and informed the Duke that he had not had one of that language in his possession since the Count d'Olmène finished his studies.

"Well," said the Duke to Alphonso, "converse a little, in Greek, with the Abbé." Alphonso immediately addressed the Abbé in Greek, but he could neither answer nor even comprehend him; when recollecting himself, he observed, that it was not only very useless to speak a dead language, but that Alphonso's pronunciation was very incorrect.

"You cannot be a judge of that," said the Duke, "because you do not speak the language.—But Alphonso," continued he, "I suppose you can write Greek?"

Without making any reply, Alphonso went to the Duke's desk, and wrote several lines expeditiously. Then presenting them

to the Abbé, said, "Here are some verses from Homer: but I dare say, Sir," added he, with a sarcastic smile, "you will not find them intelligible."—"No," exclaimed the Abbé, very much exasperated, "I do not—I cannot, make out a word."—"I do not doubt it," returned Alphonso, drily.—"But," continued he, addressing himself to the Duke, "I entreat you to show these verses to any one who understands Greek, and he will tell you that the characters are tolerably well formed."

The Abbé, in fact, was sensible of it himself; but fearing that he might not translate the lines elegantly, he chose rather to say he could not make them out. Alphonso's reply complicated his vexation: but what had just passed gave the Duke a high opinion of his abilities; at the same time he was a little mortified to see one who had been honoured with the care of his son's education, and whose profound knowledge he had so much extolled, so completely disconcerted and confounded. Besides, he had the mortification also to discover that the Count certainly could know but very little of Greek. However, calling to mind, at the moment, that he was the father of this youth who appeared to have profited so well by his studies, "Come, Abbé," said he, smiling, "you are, this time, beaten, my boy!"

The Abbé, in a tone of displeasure, refused to acknowledge Alphonso's superiority, and denied him the victory.—Thus, on entering the house, Alphonso raised up against himself an irreconcileable enemy; for a pedant never forgives a humiliation.

A quarter of an hour before dinner the Duke presented Alphonso to the Duchess. She was very much prejudiced against him, previous to her seeing him, on account of the lively interest which Melvil took in his welfare; besides, she did not approve of the Duke attaching so young a man to the embassy; so received him very coolly, just turned her eyes towards him, and resumed her tapestry: yet she noticed him sufficiently to observe his elegant figure and pleasing features. These things women perceive with a glance. She was piqued to see a young man established in the house, of as noble a deportment as her son, so she determined to behave with haughtiness toward him, and and to prohibit Herminia and Zoa from noticing him. The two girls were seated near the Duchess, and they eyed Alphonso with attention and surprise; as they expected to find him awkward in his manners and conversation, being a provincialist. But Alphonso, always a little self-confident, possessed that kind of easy indifference which prevents embarrassment and timidity, and which, when it does not resemble disdain, and is not carried to impoliteness, mostly pleases, because it gives an air of nature and simplicity to whatever we do, and shows we are totally divested of self-sufficiency. The Count was not present at this interview.—Alphonso afterwards learnt that he was at Versailles. He was very sorry that he happened to be absent, as he was anxious so see the manners of a courtier who was almost as young a man as himself. After dinner, he did not return into the parlour, but went and shut himself up in his chamber.

CHAP. XVI.

The Duchess had assumed and abandoned all sorts of characters as well as fashions. In her youth, intoxicated with dissipated, bustling pleasures, and a slave to fashion, she exerted herself beyond her strength, by appearing at every place of public amusement, which soon destroyed her health. She was present at every entertainment, remained the last at every fashionable assembly, and prided herself greatly in having it remarked that she had kept up the dance until daylight, and at eight in the morning proposed supper. At thirty she indicated a passion for literature, and her house was open to all men of science: but in order to attract them, a certain degree of merit, at least in appearance, is requisite. The Duchess, however, had neglected the cultivation of her mind. Some lectures were delivered at her house, but no one returned a second time for society. Men of real science will not long listen to trifles. On approaching her fortieth year, the Duchess became anxious to enjoy some weight and consideration in the higher circles. She now grew

more polite and attentive to her equals, haughty to her inferiors and those who had no interest at court, severely censuring their every trifling error, but warmly applauding all the actions of those in place; and as it was necessary always to seem to possess their confidence, when they neglected her, she would reproach herself with some little imaginary wrongs she had done them, which always produces a good effect, because it impresses the belief that we are divested of ambition and above intrigue. In these arts she succeeded to admiration. Those who possess the most limited understanding, mostly excel in cunning. She was of a passionate and hasty disposition; and these are failings which women in general retain, as the habits of business alone can correct them. For several years she affected to be benevolent and devout; and though born with a good heart, she loved pomp and parade too much to be charitable. She would often perform a praiseworthy act without ostentation, in the first impulse; but afterward she grew cool, retracted, and those who had recourse to her generosity, obtained little more than a transitory compassion, and promises which were seldom performed. She possessed little affection for her husband, tho' she was ignorant of his former vices and real character: but she looked upon him as a saint, because during the last fifteen years he had had a chapel in his house at Paris, where mass was performed every day; and she considered him a man of great abilities, because he had contrived to get together a large fortune. The Duchess adored her son, whom she regarded as a prodigy of wit, learning, elegance, and virtue: but she felt the greatest aversion for Alphonso, for she could not help observing that he was at least as handsome as the Count. Besides, the Duke had related what had passed between him and the Abbé. The Duchess could not bear the idea that this youth, so inferior, in station, to her son, should excel him in the knowledge of Greek; however, she consoled herself by thinking that if she kept him at a great distance, no one in society would notice him. She had the mortification to find herself mistaken; for the very next day several of her friends came to dinner, and Alphonso was particularly remarked. The Duchess was asked many questions about this fascinating young man, but she replied, with an air of contempt, that he was only the Duke's secretary; though this did not lessen the interest he had inspired. At table, he happened to sit next to the Baron de Jussy, who was of a remarkable stoic and phlegmatic disposition, and perhaps the most reserved and least enthusiastic man in France. He possessed a great deal of penetration, and a reflecting mind; but having been employed, for the last fifteen years, in negociations, he had only studied men engaged in state affairs. In this station the most liberal will see them in an unfavourable light, and ascribe to the individuals in office those errors which belong to their professions and employments—which are produced by circumstances. Nothing can certainly authorise injustice. The constant exercise of strict integrity would undoubtedly, in the long-run, always prove the most sublime and useful policy: but in state affairs, when a business is begun, the parties are commonly so anxious to bring it to a conclusion, that all kinds of expeditive means are employed, and often such as are not exactly just. For this reason, men who are slow in their determinations, and who have sufficient strength of mind to know how to delay *à propos*, are general those who conduct themselves with the greatest integrity. The Baron was of this class. His experience and observation inspired him with contempt for those who appeared impatient and sanguine; and whatever might be their motives for enthusiasm, he always considered them as extravagant and ridiculous. He felt no esteem for mankind in general, but his indifference preserved him from the torment of hating them. He was become an egotist, and a declaimer against the government, which is mostly the case with those who are ambitious and neglected. His egotism proceeded from the independence of his situation. He once possessed sensibility of soul, but his heart was contracted, though not hardened. It was difficult to penetrate, but easy to affect. To finish the description

of his character, we will add, that though he was remarkable for a great portion of wit, he was far from being eloquent in conversation. His style was laconic, and he frequently made use of proverbs, which he called sentences consecrated by experience; and he possessed the talent of applying them very seasonably. Persons of an elegant address did not regard him as a man of abilities; but the thinking part of society, after a short acquaintance with him, soon discovered that he possessed an extensive knowledge. The serious and thoughtful air of Alphonso pleased him. He asked him several questions, and was very well satisfied with his replies. On rising from table, Herminia (whose confidence the Baron entirely possessed, as he was a near relation to her mother) spoke to him about Alphonso.

"What do you think of Alphonso?" said she: "you have had a long conversation with him."—"There is something original in his conversation, which is very interesting," replied the Baron. "But what do you think of him?" This question a little embarrassed Herminia. The Baron smiled, and changed the subject.

In two days, the Duke and his family were to set off for one of his country seats about twelve leagues from Paris, to remain there until his departure to Vienna, which was fixed for the 15th of November. Alphonso went to take leave of Melvil, and with a smile of satisfaction related the scene which passed between the Abbé and himself. "And did you really, my dear Alphonso," returned Melvil, "feel a pleasure in humbling the Abbé, and proving, in the presence of the Duke, that he was not very proficient in greek?"—"I? no, not any."—"So then you have wantonly raised up against yourself an enemy. This is folly and imprudence indeed! If you have any self-love, I advise you to spare that of others; for if you attack even the most ridiculous pretensions, your rights, however evident, will be disputed. If you have no vanity, why trouble yourself about the vanity of the ignorant, or their transitory prosperity? Do not bring upon yourself so numerous a class; they are always active in cabal and mischief, are naturally enemies to wit and talents, and have no way of concealing their own deficiency but by jeers and slander."—"What" replied Alphonso, "ought we to *flatter* such people?"—"No, certainly, but it is policy sometimes to be silent, and to know how to bear with them, which is a very delicate art."—"I know it is," said Alphonso, "but I fear I shall find some difficulty in acquiring it."—"You will, perhaps, one day, discover that there is nothing more useful," returned Melvil.

CHAP. XVII.

When they set out for the country, Melvil was invited to be of the party, and he spent a few days with Alphonso, patronizing him, and giving him such instructions as he thought necessary: for though he was much pleased with his manners and conversation, he discovered that he stood in need of a little polishing. A great share of delicacy and judgment is indispensable, in order to make those we introduce into the world appear to advantage, without our playing the fastidious part of protector, or seeming to have a blind partiality. Melvil possessed all the solid and amiable qualities which constitute a finished mentor, so that he soon established Alphonso's reputation in society, who looked upon him as a young man of wit and genius, possessed of a pure and noble mind. At the end of four days Melvil returned to Paris, but he promised to revisit Alphonso as soon as possible. The same day the elegant young Count arrived. He was well formed, and his features regular, but an ironical and scornful smile always prevaded them, which rendered them by no means pleasing. His manners were easy, and his person possessed all that exterior polish which results from education, and a careful observance of the latest fashions, united to the exertions of a good dancing-master and taylor. It was very visible that he owed every thing to art, and nothing to nature. At nineteen he was as well acquainted with the ordinary forms of society, as others are, in general, at thirty. Every kind of ceremony and compliment was familiar to him—he employed them with ease on all occasions. This they had made the basis of his education, which gave

him the appearance of a knowledge of the world, and distinguished him above all those at court of his own age. He was obliging to his equals, attentive to females, respectful to age, but stern and forbidding to his inferiors. He possessed a great deal of dissimulation and cupidity, though his heart was not alive to the soft feelings of affection. Destined to be the husband of his cousin Herminia, he ardently wished to be united to her, because she was the richest heiress at court, though he did not feel the least affection for her; so that in order to obtain her hand, he was obliged to conceal his irregular propensities, and put on the appearance of strict purity of principle, which restraint considerably perplexed him. Hypocrite, from a vile motive of interest, at an early age, he had already acquired maturity in vice. He found no difficulty in concealing his low intrigues, but he would have been very glad to publish such as he had carried on with those of rank and fortune.

In vain the Duke pressed Herminia to advance the happiness of his son. She always replied that she would strictly obey the will of her father, which enjoined her not to marry her cousin until he had attained the age of one or two-and-twenty; nor even then, unless his conduct agreed with his rank. In vain the Duke insisted that his son's reputation was established in society, and that he was considered as a model worthy the imitation of all young men. Herminia was not to be shaken in a resolution which her heart did not in the least oppose. Her character was firm and decisive, though these qualities sometimes degenerated into obstinacy.

(To be continued.)

To the Editor of Le Beau Monde.

SIR,

The critical ability, and impartiality, displayed in that part of your *Monthly Register* allotted to a review of music, justly claim the confidence and respect of all who peruse your remarks, and doubtless ensures the work a wide circulation in the musical world.

I am induced, by these considerations, to trouble you with a few remarks in reference to the critique, which appears in the number for November, of my edition of the *Vocal Works of Handel.*

I beg to state, that you are under a slight mistake, when you mention that Messrs. Button and Whittaker have undertaken to publish the *whole* of the vocal works of Handel. But *ten volumes* are mentioned in their prospectus; and I have engaged to arrange *those ten volumes only* for the present proprietors; though it is certainly my *positive* intention, if I live, to adapt *the whole of the vocal works* of that divine composer.

I embrace the present opportunity of assuring you, that it was with very considerable satisfaction I found that your sentiments were so perfectly coincident with my own, respecting the absurdity of transporting the alto and tenor clefs in the *chorusses.* I, indeed, proposed to substitute the G clef for the soprano, wherever it occurred, and adopting the same alteration in any recitatives or airs that were originally written in the C clef—and this *certainly would have been* for the accommodation of *English ladies,* to whom the G clef is more familiar than ony other.

It was long e're I yielded to the unbending determination (perhaps I should say superior judgment) of the present proprietors, to reject the alto and tenor clefs in the chorusses; and then with *extreme* reluctance.

It is now not in my power to adopt the plan I approve, being bound under penalty of 500l. not to let the C clef appear throughout the *whole* of those *ten* volumes.

I doubt not you will do me the justice to lay these facts before the Public in your next Number. By so doing you will greatly oblige,

Sir, your obedient servant,

Emmanuel Close, J. CLARKE.

Cambridge, Dec. 17, 1809.

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CHRISTMAS FEAST OF FOOLS.

Conjectures as to the Origin of Moralities in the West: with Particulars of the Christmas Feast of Fools.

It appears from a very interesting article in the Literary Panorama, Vol. VI. p. 529, 737, that representations, approaching as near as possible to the facts, were annually exhibited in the church of the Holy Sepulchre at Jerusalem. These were the actions of our Saviour's sufferings. No author whose works I have perused, has enabled me to determine whether any other particulars connected with the history of our Lord have been the subjects of similar representations; a suspicion in the affirmative, has arisen in my mind, in consequence of an observation by M. Millin, that in France "*the pilgrims after vespers, exhibited dramatic representations, upon the pavement, in the open space, before the doors of churches.*" This leads us to consider, 1st the character of these persons; they were *pilgrims*; such as had visited the Holy Land; also the holy places in that country, as we may rationally conclude. 2d. They exhibited, I suppose, imitations of what they had seen, at the holy places: these were, it is likely, processions, singings, and, at the proper seasons of the year, representations by action of what it was thought desirable to commemorate.

By tracing this tradition, we are enabled to correct the idea stated in the paper to which this may serve as a supplement, that the *Saturnalia*, or rather the *Bacchanalia*, were the parents of these uncouth festivities. They may claim a more Christian origin, though possessing but little of a Christian spirit. And this is the more convenient, as well as credible, because pilgrimage to the East was fashionable, long before the time of the Crusades: and because we know that *substitutions* of Christian shews, processions, &c. for heathen, were frequent among converts of a certain class, in several countries. This suggestion, also, affords a glimpse at the parentage of the *Moralities*, once such favourites among us; pieces which extended their action to the comprehending of any Bible history whatever.

The order of this transition as it appears likely, to my mind, is, that, in the east, certain celebrations were instituted, in which the original action was imitated, by way of making the greater impression on the minds of spectators: those among the spectators who had no better employment, when they got home, endeavoured to effect imitations of what they had seen abroad; but usually possessing more warmth of fancy than correctness of judgment, and having to instruct those who had never seen the originals, they fell lamentably short of what the *honest* among them intended. The intentions of the dishonest were, no doubt, to pocket the penny, and if they succeeded in this they were satisfied. It may not be easy to convince such of your readers as have never seen the Continent, of the interest taken by spectators, at the sight of those shews carried about in boxes, representing the "*Ecce Homo*," the Crucifixion, &c. or of the attention (formerly) paid to a *Chanteur de Cantiques*, who sung his carols with such images before him. Those, who can recollect such sights, will think it very credible that these are traditionary memorials of the once popular festivities; as the custom among us of singing lullaby Christmas carols is almost the only remaining vestige of those *Cantiques*; to which our ancestors in the days of darkness, were indebted for a feeble ray of knowledge. That these, with the moralities, should be performed by the priests, was natural; and thus the hitherto inexplicable mystery, by what inducements the clergy became actors, is set in an easy, and, I believe, in a true light.

That Christmas, as the time of year for celebrating the birth of the Saviour, should be peculiarly distinguished by the *fullness* of

such representations, is no more than might be expected: and as all the powers of the parties concerned would be called into exertion on this occasion, nothing, we may safely affirm, would be omitted that might render the celebration striking, or gratifying to those who crowded to behold it.

The principal personages who would be presented in a scenic representation of the birth of Christ, are Mary, Joseph, the Magi, and the Shepherds;—beside these, either tradition or invention added, the ox and the ass, as attendants on the Holy Family; and sheep, naturally enough, as being brought by the Shepherds.

It is true, that Scripture says nothing of these animals: but it suited the actors to say something about them; and if they did not appear in the real history, a typical reference to them might be found by searching; —or, if not, the spectacle would be the better for the introduction of them, and that was authority enough. It was not, then, with any reference to the ox *Apis*, that the ox was commemorated among Christians; neither was the ass introduced into these celebrations derived from the *ass* of Pan; but they were deduced, either directly or indirectly, from Scripture.

The ox had his part in the drama, and both prose and verse were addressed to him; but my present object is the ass, and especially that commemoration of him, which is left incomplete in the *Literary Panorama*, before referred to.

In the first place, it seems, that, to perfect the description of this noble beast, we must add to the cantique sung in the cathedral of Sens, the following verse, as extant in the most correct copy:

Hic in colibus Sichen,
Enutritus sub Ruben,
Transiit per Jordanem,
Saliit in Bethleem.
Hez, Sire Ane, Hez!
He was born on Shechem's hill;
In Reuben's vales he fed his fill;
He drank of Jordan's sacred stream,
And gambolled in Bethlehem.
Huzza, Seignior Ass, Huzza!

This stanza should be the fourth in the canticle. From the tenor of it M. Millin deduces an argument for the gospel origin of this ass; which he adopts in preference to those conjectures that refer him to the ass of Lucian, or to that of Apuleius; or to that of Balaam.

Du Cange gives a burden to this song, which M. Millin deems not so ancient as that of the Sens MS.

Hez sire ane car chantez,
Belle bouche rechignez,
On aura du foin assez,
Et de l'avoine à planter.
Now, Seignior Ass, a noble bray!
That beauteous mouth at large display;
Abundant food our hay-lofts yield;
And oats abundant load the field.

Du Cange also gives the following as the concluding chorus of the whole.

HEZ VA! HEZ VA! HEZ VA HEZ!
Bialx sire ane car allez,
Belle bouche car chantez.

The first of these verses, though not so distinguished by Du Cange, is certainly an imitation of Asinine braying; and when performed by the whole congregation *unâ voce* must have produced a most undescribably inharmonious symphony; with an irresistably ludicrous effect. I know nothing equal to it; for even the frog chorus in Aristophanes falls short of it, in clamour, and consequently in the *vis comica*, of such performances.

Βρεκεκέξ, κοάξ, κοαξ,
Βρεκεκέξ, κοαξ, κοαξ,
Λιμναῖα κρηνῶν τεκνα.
Brekekex, koax, koax,
Brekekex, koax, koax:
Offspring of pools and marshes!

It might be possible for an operatical poet to avail himself of a chorus of animals, of which the voices are sonorous and strongly distinguished, in a most laughable manner: whenever the attempt is made, the vocal services of the ass will not be forgotten.

It is far from my intention to introduce the *serious* subjects, which, in this ceremony are so intermingled with profane, as to burlesque what should ever be sacred: as a specimen of the least offensive, however, accept the following:

Dies festa colitur,
Tange symphoniam;
Nam puer qui nascitur
Juxta prophetiam,
Ut gigas egreditur
Ad currendam viam:
Felix est egressio
Per quam fiat remissio.

This festive day we venerate,
Strike the drum's sonorous roll;
The child appears foretold to fate,
The joy of many a prophet's soul:
So bursts a giant from repose
To run with rapid step the race:
Hail happy birth! From all our woes
He brings remission's heav'nly grace.

The merit of these hymns taken at the highest, is about equal to our ordinary ditties called Christmas carols, &c.

God rest you, merry Gentlemen,
Let nothing you dismay:
Remember Christ our Saviour
Was born on Christmas day, &c.
Which brings tidings of comfort and joy, &c.

That ludicrous and even obscene actions should be suffered to deprive these representations of what little instruction they might afford, is greatly to be regretted; but that this was early annexed to them, may be inferred from the efforts made to suppress them. If what I have suggested as to their origin be admissible, we may perhaps refer the gradual introduction of them in the west, to the course of the sixth, seventh, or eighth centuries. Mauritius bishop of Paris, who died 1196, laboured to suppress these sottish superstitions; but they had taken too deep root, and resisted all his efforts. The copy which has given occasion to these remarks dates in 1222; and being drawn up *ex officio* as it should seem, for the use of the cathedral of Sens, it proves not only the continuance of the practice, but the patronage it continued to enjoy. A document dated 1245, extant in the archives of the chapter of Sens, imports that at that period Odo, bishop of this diocese, prohibited the offensive disguises, and repressed some of the mummeries and licentiousnesses which had become part of this festival; but he did not remove the whole, and it remained at least two hundred years after his time, since in 1444 the Faculty of theology, at the request of several bishops, wrote to all the prelates and chapters to abolish this custom. It is nevertheless evident by the Acts of the Council held in 1460, or as others say, in 1485, that the grossnesses only of this ceremony were retrenched: the Council forbids caricature habits, false and uncouth singing, and orders that on the precentor of the fools, *not more than three pails of water, at most, should be thrown*; and on the other naked men *only one pail each*; and that not within the church. The other ceremonies if practiced out of the church were permitted. It may well be supposed that after so gentle a rap, this festival would not be dropped. It was permitted by Acts of the chapter of Sens in 1514 and 1517. Still later permissions are found; but with gradual prohibition of indecencies; till at length it ceased entirely towards the end of the sixteenth century.

M. Millin informs us that the writing of the missal which has given occasion to these remarks is extremely beautiful; and that on the page of a loose leaf facing the beginning of the work is the following quatrain.

Festum stultorum de consuetudine morum,
Omnibus urbs Senonis festivat nobilis annis,
Quo gaudet præcentor; tamen omnis honor
Sit Christo circumciso nunc semper et almo.

The Feast of Fools, from days of yore,
Yearly the town of Sens displays;
The chanter's joy! but, evermore
To the young Christ be all the praise.

After this follows a distich which M. Millin has despaired of being able to translate, since what merit it has depends on the equivocation of *Tartara*, the deposit of wine in the cask, and *Tartarus*, the infernal region. That this is with difficulty to be preserved in translation, must be evident to all acquainted with such attempts. I fear that neither of the following versions will be thought successful.

Never shall Tartar from the grape
Encrust the flowing cup of fools:
Their Tartarus let the wise escape,
If 'scape they can,—by wisdom's rules.

.....

The Fools enjoy their flowing bowls,
Drink deep; the Tartar they despise:
And Tartarus leave to fearful souls,
Affrighted by the would-be wise.

The discovery of the art of printing has contributed to banish such indecorous ludicro-solemnities from the church and the world. There is now no pretence for retaining *such* commemorations. We find, accordingly, that as this art became popular, these institutions decayed, and as the public became more enlightened they were reformed, and at length dropped. This then, is one service derived from this noble art: it is a service of which we in this island, at the present day, can form scarcely any conception. We have so long enjoyed the liberty of thinking, speaking, and writing, as to forget that this distinction of our rational nature was ever forbid in our country. The contemplation of such subjects at the present may contribute to remind us of our advantages, and in this view they become not only amusing but instructive.—I am, Sir, Yours, &c. Q.

BOTANY.

History of Botany, by Robert John Thornton, M. D. Lecturer on Botany at Guy's Hospital, &c.

Botany, or a knowledge of Plants, must have been coeval with the creation of man. The first observer and cultivator of plants was therefore Adam, with whom we shall commence.

ADAM.

Adam, as we learn by divine writ, was placed in a Garden, or Paradise. All nature was obedient to his command, and the earth produced him spontaneous fruits. Adam and Eve passed their hours pleasantly away, tending this garden replete with flowers:

Under a tuft of shade that on a green
Stood whispering soft, by a fresh mountain side
They sat them down, and after no more toil
Of their sweet gard'ning labour than sufficed
To recommend cool Zephyr, and made ease
More easy, wholesome thirst and appetite
More grateful, to their supper fruits they fell,
Nectarine fruits which the compliant boughs
Yielded them, side-long as they sat recline
On the soft downy bank damaskt with flowers:
The savoury pulp they chew, and in the rind
Still as they thirsted scoop the brimming stream;
Nor gentle purpose, nor endearing smiles
Wanted, nor youthful dalliance as beseems
Fair couple, linkt in happy nuptial league,
Alone as they."

In this state of innocence they lived. An *easy* injunction, test of their obedience, was given, and, as GOD foresaw, they broke the easy order; and the earth, then with all its productions pronounced good, assumed a different appearance, but one suited for the habitation of lapsed souls.

EPOCH THE SECOND.

II. *Gardens of the East.*

SEMIRAMIS.

In every description of the seats of the blessed, the idea of a garden has predominated. The word Paradise is synonymous with garden. The fields of Elysium, that sweet region of poesy, are adorned with all that imagination can conceive to be delightful. It is natural for man to be charmed with the mildness of spring, delighted with the gaiety of summer, riot in the fruits of autumn, and to be depressed at the dismal aspect of winter.

The gardens of the *Hesperides* we may almost pass over, as we have little or no satisfactory account of them. Hesperides, in the ancient mythology, were the daughters of Hesper or Hesperus, the brother of Atlas. According to Diodorus, Hesperus and Atlas, two brothers, possessed great riches in the western parts of Africa. Hesperus had a daughter called Hesperia, who married her

uncle Atlas, and from this marriage proceeded seven daughters, called Hesperides from the name of their mother, and Atlantides from that of their father. According to the poets, the Hesperides were three in number. Ægle, Arethusa, and Hesperthusa. Hesiod in his Theogony, makes them the daughters of Nox, Night, and seats them in the same place with the Gorgons, viz. at the extremities of the west, near mount Atlas: it is on that account he makes them the daughters of Night, because the sun sets there. The Hesperides are represented by the ancients as having the keeping of certain golden apples, on the other side the ocean. And the poets give them a dragon to watch the garden where the fruit grows: this dragon, they tell us, Hercules slew, and carried off the apples.—Pliny and Solinus will have the dragon to be no other than an arm of the sea, wherewith the garden was encompassed, and which defended the entrance thereof: and Varro supposes that the golden apples were nothing but oxen. Others, with more probability, say they were oranges. The gardens of *Alcinous* are merely poetical. Homer's description of these *gardens* is curious, as giving us a general, yet perhaps, faint idea of the *gardens* of the *Ancients*. In this place it is sufficient to exhibit it in the harmonious versification of Pope, with whom it was probably a favourite passage, as he selected it from the other parts of Homer's works, and published a translation of it, in The *Guardian*, before he attempted the rest.

Close to the gates a spacious *Garden* lies,
From storms defended and inclement skies.
Four acres was the allotted space of ground,
Fenc'd with a green enclosure all around;
Tall thriving *trees* confess'd the fruitful mould,
The redd'ning *apples* ripen here to gold.
Here the blue *fig* with luscious juice o'erflows,
With deeper red the full *pomegranate* glows;
The branch here bends beneath the weighty *pear*,
And verdant *olives* flourish round the year,
The balmly spirit of the western gale
Eternal breathes on fruits untaught to fail:
Each dropping *pear* a following *pear* supplies,
On *apples apples*, *figs* on *figs* arise:
The same mild season gives the *blooms* to blow,
The *buds* to harden, and the *fruits* to grow.
Here order'd *vines* in equal ranks appear,
With all th' united labours of the year;
Some to unload the fertile branches run,
Some dry the black'ning clusters in the sun,
Others to tread the liquid harvest join,
The groaning presses foam with floods of wine.
Here are the vines in early flowers descry'd,
Here grapes discolour'd on the sunny side,
And there in autumn's richest purple dy'd.
Beds of all *various herbs*, for ever green,
In beauteous order terminate the scene.
Two plenteous lakes the charming prospect crown'd;
This through the garden leads its streams around,
Visits each plant, and waters all the ground:
While that in pipes beneath the palace flows,
And thence its current on the town bestows;
To various use their various streams they bring,
The people one, and one supplies the king.

SOLOMON.

The next in true history, therefore, appear the gardens of Solomon, which were exceedingly magnificent, and rich in all manner of trees, shrubs, plants, and herbs.

To the palaces built by Solomon must have been added gardens planted with all sorts of fruit-trees, and watered with fountains; and though we have not a particular description of them, yet we may conjecture, they were the places where he passed the times of his leisure and delight, where the houses as well as grounds were adorned with all that could be of pleasing and elegant, and were the retreats and entertainments of those among his wives that he loved the best; and 'tis not improbable, that the Paradises mentioned by Strabo were planted by this great and wisest king. And the idea of the garden must be very great, if it answers at all to that of the gardener, who must have employed a great deal of his care and of his study, as well as of his leisure and thought, in these entertainments, since he wrote of all plants, from the cedar to the hyssop.

Hasselquist, a disciple of Linnæus, in a letter to his master writes,

Smyrna, Sept. 13, 1751.

DEAR FRIEND,

I shall soon have the honour to send you a number of observations, which I made on the Natural History of the Bible, on my travels in Palæstine. I have been paticularly

solicitous to search for the great designs which king Solomon executed here, especially those that contained any of the vegetable kingdom; whether I could find any traces of his vine yards or gardens, of which he speaks in the Scriptures; for to attempt to illustrate that kind of botany, which Solomon understood, I think is the same as to look for the place where the Tower of Babylon stood; though it cannot be denied, but that Solomon knew much more of Natural History, considering the time and circumstances of the nation over which he reigned, than any other of those times. But to leave his botany, and return to his plantations; there is now not the least trace remaining of them; we can judge by certain circumstances, where one or other of his pleasure gardens was situated! thus have I found the situation of his vineyard in Engedda, in which he introduced vines from Cyprus, to which he compares his beauty, in his Canticles, ch. i. ver. 14. Here the Arabs have vineyards to this day, and sell the wine to the Christians; but the vines are now so degenerated, that they will not produce the rich Cyprus wine. It was not difficult for Solomon to get vines from Cyprus and plant them; but whence did he get the Rhenish vines, which he planted at Hebron, and which grow there to this day, affording a Rhenish wine, equal to any that Europe produces, which I, and all the Franks who came to Jerusalem, took to be real Rhenish wine? The Latin Monks buy from the Arabs the small quantity which they make yearly at Hebron. This kind of wine does not grow in any place of the East, nor in the Archipelago; perhaps, this kind of grape has always grown wild in Palestine, and was by Solomon transplanted into his garden. Might not the Europeans have got the first vines, from hence, which they planted on the Rhine? This seems more probable, than that Solomon should have got his from Europe; it is also possible, that both have the same qualities, though the vines are of different origins.

I have the honour to remain, &c.

In another place Hasselquist mentions:—In the afternoon we went to see some remarkable places on the other side of Bethlehem, where some monuments were shown, which, they said, were erected at the time in which the Jews were in their splendour. We then followed the foot of a mountain, which lay on the right hand. Another hill extended itself towards the left side: between these was a vale, in which it is supposed Solomon had one of his gardens (Hortus Solomonis); and according to the relation, this should have been his private garden, of which he speaks in chap. iv. 12. of his Canticles. The place will well admit that Solomon might have formed a garden here, though it is not by nature an agreeable situation, being in a bottom; but perhaps this great prince might choose to improve nature by art, as many other potentates have done. What seems most to have contributed to adorn this place, is the aquæduct from the well, of which I shall speedily make mention. It was carried by this place to Bethlehem, and therefore could well have served to have watered a garden on the way. In one place of the vale, some ruins of ancient buildings are to be seen. After two hours travelling, we came to the spring of water which is shown under the name of Solomon's Sealed Well. This is a fountain, which flows up out of the earth in a cave cut in a mountain. The cave consists of several apartments, all cut out and worked according to the rules of art. A little below this fountain, and nearer Bethlehem, are the three square reservoirs one after the other; which, by means of a subterraneous aquæduct, receive the water from the fountain. Whence, in the days of Solomon, an aquæduct is also supposed to have gone to Jerusalem, conveying the water to the city, and to the cisterns in the Temple. The water is yet conveyed from hence to Bethlehem, and might with ease be conveyed to Jerusalem.

This traveller also mentions other aquæducts, page 162 of his Travels in the East.

At four o'clock in the afternoon we came to the most remarkable place on this road, viz. the famous wells, which are by travellers called Solomon's, from which Tyre formerly received water through an aquæduct. They are three, all cut out in a mountain of sandstone, at the distance of a gun-shot from the sea. Two of them are square, one situated below the other, each of about six feet square.

The third is the most remarkable: this is round, and is at least 100 feet in diameter; it hath two outlets, each consisting of a narrow channel, to which the water runs through two round apertures, and falls into a small basin; from this place the water at present serves to turn some mills: but it formerly ran into the aquæduct, cut out in the sandstone hill, which carried the water for the space of two leagues to Tyre; the remains of this being still to be seen. The inside of the ruins of this aquæduct is covered with a stalactite, such as is to be found in the eastern aquæducts, having been there deposited by the water: this is a noble piece of antiquity, the work of a great king, and the remains of a potent people. They knew not whence the water came, which constantly fills these reservoirs; but I naturally conclude, that it comes from subterranean springs, and rises in their bottoms. The reservoirs are surrounded with various plants, large trees of Salix Safsaf, a quantity of Ricinus and Vitex Agnus Castus.

(To be continued.)

TO THE EDITOR OF LE BEAU MONDE.

SIR,

HAVING lately met with your account of the Musical Morning Party, assembled in June last at the New Rooms, Hanover Square, in your very useful monthly publication, I have the pleasure herewith of returning you my acknowledgement of the handsome and liberal manner, in which you have done me the honour to notice it.

Your critique is, indeed, minute and exact upon almost every point of the performance: and it is this circumstance (which is highly gratifying) that has induced me to explain a few particulars, which appear to me likely to render it more compleat.

It is remarked, that the "music to the words" (in Seb. Bach's Mottett) "*saxa lacerentur, terræ motæ fiant,*" did not "correspond" with them: and that it was "too "calm and placid, to convey any adequate "idea of them."

The observation is perfectly correct; but, I conceive that the great author's design in those places, was not to attempt any imitation of earthquakes or rending rocks, but rather to express the tranquillity of mind, which a faithful christian is supposed to enjoy, even were these phenomena to happen.

The heathen poet Horace has a passage in that celebrated ode, where describing the courage and resolution which the mind conscious of integrity possesses, he presents the same idea, and also in very similar words:

Si fractus illabatur orbis,
Impavidum ferient ruinæ."

Hor. Lib. 3. Od. 3.

My notion seems to be further defensible, if we only observe that when the singer utters words merely descriptive of his own feelings, the music corresponds most accurately with his sentiments.—viz

"*Vah!—sepulchrum triste!—Lethum, te contemno—vah—non timeo!*"

All these are given in a style of the boldest energy, and are palpably expressive of the utmost courage and defiance.

Added to this, we should remember that the words in question, supposed to be set in too gentle and quiet strains, happen to occur in a part of the CORALE, or German Hymn tune, which could not have been altered without violating the simplicity of the theme, which the composer chose for the fabric of this noble Mottett.

I perfectly coincide with you in the observation, that the whole piece would have appeared to still greater advantage, accompanied on the organ; but, permit me to remark, that as the vocal performers had had *no previous rehearsal with the organ*, I was therefore averse from risking an untried effect; especially as my position (I mean that of sitting

with my back to the singers) would have rendered precision very doubtful, or rather a total miscarriage highly probable: added to this, Mr. Sale, junior, who sang the bass, performed the whole composition literally at first sight, not having been present at any one of the rehearsals.

With regard to the concluding movement in the piano forte duet, and which is unquestionably a trivial affair, I can only plead as an apology, that the whole piece was written originally for the entertainment of *a Lady*; and it was considered not improper, after the busy variations of the 4th movement, to insert this bagatelle, by way of relief of the attention, supposed to have become somewhat fatigued and exhausted by listening to the preceding elaborate series of passages.

I exceedingly approve the manner in which the chant on the 5th Ecclesiastical Tone is harmonized by "a Friend of the Editor." My own way of managing it at the close of the Mottett was invented merely to produce some little novelty in the modulatioh: however, the accent has been mistaken, in giving my harmony to it. The manner in which it stands in my score, is subjoined, *(vide plate)* and you will do me a favour by inserting it in your next number.

I remain,
With much respect,
Sir,
Your obliged and obedient servant,
SAMUEL WESLEY.

Camden-Town,
Dec. 22d, 1809.

POETRY.

To the Rose.

FROM THE GREEK.

Imperial Rose, thou first of flowers,
Pride of Horus' emerald bowers;
Lift thy moss unwreathen stem,
Dropt with many a dewy gem,
Thy crimson petal, haste! unfold;
And drink the sunny ray of gold.
Round thee, Zephyr, lovely minion,
Waves his rich Aurelian pinion.
Spirit of light, whose diamond car
Floats on t.e ray of morn's blue star;
Spirit, that when the clouds of eve
Their forms of fairy beauty weave;
Loves, unseen by mortal eye,
To wake his wild song's harmony;
Sport round the tulip's gorgeous bell,
Lurk in the lily's velvet cell;
Kiss their pale eyelids 'ere they close
And sigh them into sweet repose.
Now the musky breezes winging
Round and round, and round thee flinging,
Sweets of every scent and hue,
Children of the morning dew;
With all a lover's warmth he woos thee,
With all a lover's wiles pursues thee.
A moment, yet; nor yet display
Thy beauties to the glowing ray.
List not his tale—deluded flow'r!
Thy date is short, the very hour
That sees thee flourish, sees thee fade,
Thy fragrance lost, thy bloom decay'd.
Nor at thy wayward fate repine,
No common fate—sweet Rose! is thine.
Pillowed on a couch of snows,
Thou'lt breathe thy last, my lovely rose,
On ——'s bosom gently swelling,
Lull'd in transports past the telling;
'Tis thine to rest the drooping head,
'Tis thine the last faint blush to shed:
And flowret, wilt thou still repine?
Oh! that thy rapturous fate were mine!

M.

Slow Speed.

Cautious in every thing proceed;
Nought is more slow than careless speed.
"I'se first to market get,"—cried Nan—
And snatching up a basket, ran;
Panted—kicked up the dust, and tumbled.
Hobbled—saw herself distanced, grumbled.
For sale her basket opening, found,
(While all the neighbours jeered around)
With empty basket she had come,
Her eggs and chickens left at home.

From the French.

Poor grey hair'd Alice, (once so fair,
Of fifty lovers once the care)
Though fifty wrinkles seam her face,
Thinks she possesses every grace.
Her faithful glass, the other night,
Display'd her to her startled sight:
"Good God!" she cried, "'tis wondrous strange,
That *looking-glasses* thus should change!"

REVIEW OF WORKS OF ART.

THE WATER-COLOUR EXHIBITION IN BOND-STREET.

(Continued from page 96, and concluded.)

Mr. S. Owen, the marine painter, presents us with ten pictures, of various dimensions and of distinguished merit. His art is of the most sound and unaffected character: an admirable spirit of enterprise appears always to attend his pencil, yet his judgment is calm and commanding. If he fearlessly hoist the sail and brave the tempest, Reason is ever at the rudder; and he sports among the Zephyrs and the Halcyons with an easy vigour of fancy that makes, what other marine painters call work, to him seem enjoyment.

His largest, and *therefore* principal performance, No. 83, is entitled *The Tempest.*

The subject is the Disciples of our Saviour awaking him in the storm.—"They came to him, and awoke him, saying, Master! Master! save us, or we perish!"

The thought and general treatment of the subject are probably caught from Rembrandt's picture, painted from the same text, and now in the collection of Henry Hope, Esq.: yet no part of that picture is copied. The depicted tempest is raving, and the danger imminent: the tackle is broken: the vessel is become unmanageable —in short, every thing has given way but the faith of the Apostles.

The Apostles are a great deal too much like those of Rembrandt, with respect to deficiency of apostolic dignity; nor is Mr. Owen's Jesus Christ a whit better than we might expect to find the prophet or philosopher whose disciples these were. "*The Tempest*" is the title and proper subject of the picture, and the stormy sky and wide-weltering waves are well conceived, and scarcely less well expressed.

Yet on the whole, we like some of Mr. Owen's smaller pictures better; among which number is his *Fishing-boats*, No. 194, where all is calm, simple, and perfectly picturesque. Here the eye and mind of a painter pervade the whole, which is rather more than we can say of No. 83, notwithstanding the praise we have deservedly (as we believe) bestowed upon it.

Nos. 160 and 176, both of which are simply entitled *Shipping*, are also of this superior kind. In the former, a fresh breeze, with a gathering storm—the remains of a serene sky occupying the right hand upper corner—are vigorously painted, yet without the least appearance of effort on the part of the artist. In forms, colour, and effect, here is much of what would have caught the eye and delighted the heart of Rembrandt, if he had seen such a scene in nature. A pier juts out into the sea, and a small wooden tower, of picturesque form and colour, stands, a conspicuous object, near its extremity. Two seamen are here hoisting a signal to ships in the offing: a heavy sea prevails, and the brigs and boats which are entering the inner harbour are also of the most picturesque forms—admirably placed in the water, and not less so in the composition of the picture.

The remainder of Mr. Owen's performances in this Exhibition are entitled,

No. 19, *Fishing-boats in a Gale.*
38, *Shipping.*
50, *Fishing-boats.*
56, *Sketches.*

These Sketches were hastily introduced, to supply a vacancy occasioned by some accidental injury which had befallen one of Mr. Owen's principal pictures; and among them we discover a beautiful view of Mr. Simeon's Marino, at St. John's, in the Isle of Wight.

No. 58, *Shipping.*

59, *Calm, with Rainbow.*

The works of Mr. J. Papworth, Secretary to the Society, have escaped our notice; for which (if it be of any importance) he must *thank* himself in his official capacity: for, owing to the 'pomp and circumstance' of a separate alphabetical list of the *officers* (three in number) of the Water-Colour Society exhibiting their Works in Bond-street, his name, and with it his exhibited works, smuggled themselves, as it were, under the forms and flag of the customs. Surely the three words President, Treasurer, Secretary might have been added to the names of the gentlemen who severally fill these offices—if it were necessary to the purposes of the Society to inform the public *who* fill these offices—without the silly pageantry of a separate alphabet.

Mr. Papworth's performances are numbered and named as follows—

No. 117, *Front of St. Neot's Church, Huntingdonshire.*

193, *Old Houses and Gateway.*

262, *Design for a Conduit.*

Mr. W. Pearson's drawings are far more numerous than they are meritorious. He should exhibit less, and study more. In particular, he should learn to feel (if such things may be learned) the beauties and deformities of such shapes of natural objects as enter into the constitution of a landscape.—At present it should seem as if he depended on the intemperance of his chiaroscuro, to cover the multifarious sins of his outline.

No. 158, which is professed to be a view of *Stratford*, in Essex, though it bears little resemblance to that place, is sufficiently remarkable for these defects. It is for the most part made up of drawing-master trickery: of what may be taught and learned without any portion of that mental perception of the beauty of picturesqueness, which is sometimes termed a feeling for Fine Art. The barrier which shuts out taste: the slang of a country boarding-school drawing-master.

No. 45, *Haghmond Abbey, Shropshire*, is far better in all these respects; and the general effect is at least passable in an exhibition-room. Mr. Pearson's remaining performances are as follow—

No. 54, *Scene near Stratford, Bow.*

61, *Woodford Church, Essex.*

73, *Scene in Shropshire.*

86, *Old houses near London Bridge.*

119, *View in Yorkshire.*

163, *Cottage at Wigmore, Kent.*

171, *Mill near Shrewsbury.*

Mr. J. Powell presents us with several pleasing English Landscapes. Mildness, with much of the humid freshness of a British atmosphere, which occasions a predominance of grey and green in the colouring of a landscape, characterise his style; and in the treatment of trees, which frequently constitute the principal features of Mr. Powell's pictures, the touch of his spray and foliage, and forms of his branches and ramifications, are light, neat, and often characteristic of the oak, ash, or other intended species of tree. His works in the present Exhibition are as follow—

No. 13, *A Girl knitting.*

14, *The Ivy-house, near Rydal, in Westmorland.*

69, *Ullswater, from Patterdale.*

72, *Boys gathering sticks.*

76, *The Farmer's Boy.*

92, *The Gleaner.*

101, *Cottages at Waltelaith, Cumberland.*

102, *Girl making Lace.*

112 and 190, *North West and South West Views of Rumsey Church, Hants.*

The latter are a pair, (of rather large dimensions,) and we esteem them among the best of Mr. Powell's performances. Nothing extraordinary, nothing to *surprise* the spectator, is here attempted; but such effects of common nature as we frequently see, are, without exaggeration, attained. Both bear the strongest resemblance to Rumsey Church with its surrounding scenery; but the north west view more especially, in which the verdure of the trees and meadows is happily tempered with the grey of a cloudy sky; and the whole is in harmony.

In this pleasing pair of landscapes Mr. Powell has produced an appearance which must ever be esteemed an evidence of con-

siderable merit in the artist. We might call it a country complexion. It is that something which persuades us that they were painted immediately from the scenes themselves, and not in Great Portland-Street.

The Cumberland Cottage, which hangs beside the latter, is also a very clever drawing in cæpia. It is numbered 189, and entitled,

Cottage at Rossthwaite, Cumberland.

Mr. H. RICHTER exhibits but a single picture; but that one is a

Picture of YOUTH, (No. 153,)

and may be considered as a Comedy under that title, complete in all the unities of time and place, and comprised in a single Act: yet it would fill a volume of description.—Its proper subject is a country school, where, in the supposed absence of the master, all is heyday and wild riot; and surely never before was picture so replete with those incidents of infantile fun and frolic upon which imagination dwells, as it looks back, with fond regret.

One boy, the boldest among the bold, has assumed the gown, cap, and spectacles—look, air, and authority, of the pedagogue himself, and with a degree of success, which those who have seen, will not easily forget. To this mock master, another, whose countenance is perfectly illuminated with the excess of youthful delight, is saucily saying his lesson, while a more mischievous adventurer, with the perfect thoughtlessness of boyhood, dares to pour ink on his master's red cap. Meanwhile another brandishes the rod, and makes the form his hobby-horse; and a future Richter chalks the profile of his master on the back of the school door.—But the joyful tumult is extreme, and the detail would be endless. Torn books, broken slates, &c. strew the ground, and the general laugh, and various clatter and din, may be almost heard—so forcibly stimulated is the imagination of the spectator. But

> Alas! regardless of their doom
> The little victims play!
> No sense have they of ills to come:—

the school door is more than half open, and the master, meditating the due exercise of his resumed authority, and already chastising his pupils in idea, unexpectedly approaches. A single boy, with terror in his look, alone perceives him; and imagination is taught to anticipate the direful consequences with which the present moment is pregnant.

The character and expression of the head of the pedagogue is admirable, and so are those of most of the boys: but him who reaches after the falling apple, and perhaps one or two others, are a little overcharged for this early period of life. The general effect is impressive. The light is sufficiently massed to present a good chiaroscuro, and sufficiently spread about and broken to express the reigning sentiment of confusion. The colouring is appropriate to the subject, and the whole remarkably clear.

Mr. T. S. ROBERTS is worthy of little notice. The list of his works in the present Exhibition is as follows—

No. 1, *Landscape and figures.*
7, *View near the seat of the Right Hon. Henry Grattan, Ireland.*
9, *View on the Dargle, near Wicklow.*
11, *View near Dublin.*
12, *Do. near Chapel Izod, Dublin.*
78, *A water-mill.*
88, *View near the Lover's Leap, county of Wicklow.*
90, *Commons of Bray, Ireland.*

Mr. A. ROBERTSON paints *large miniatures*—if such a bull may be suffered to run, neither he nor ourselves being Irish.—His pictures are richly coloured, have considerable force, and in general correct resemblances of their respective originals. He exhibits the following portraits—

219, *Portrait of Mr. Trotter.*
220, *Ditto of William Bell, Esq.*
224, *Ditto of General Mackenzie.*
225, *Ditto of Miss Schutz.*
229, *Ditto of Thomas Bell, Esq.*
231, *Ditto of a Lady.*
232, *Ditto of Col. Slade, of the Loyal Lambeth volunteers.*
233, *Ditto of a Gentleman.*
234, *Ditto of Miss Mackenzie.*

The miniatures of Mr. C. ROBERTSON

have unfortunately escaped our attention.—They are as follow—

199, *Portrait of Mrs. A. Butler.*

201, *Ditto of Mrs. Joddrell.*

211, *Ditto of Major Marley.*

218, *Three Children—a study.*

Of Mr. G. F. Robson, the Secretary, by a mistake for which he should not pass unreprehended, has omitted the name, both in his list of the members of the Society, and in that separate list which he has entitled *exhibitors*—as if the members were not exhibitors. In consequence of this omission, his works have also escaped our notice: but in conformity with our plan, not to omit any, we add their numbers and titles.

30. *Westminster Abbey, &c. from the Bridge.*

80, *Causeway bridge, near Fanfield, Durham.*

We are happy to note the professional improvement of Mr. J. C. Smith. The subjects of his pictures are in general interesting both to the antiquary and the lover of landscape; his colours are harmoniously tempered with neutral tint, and rich without tawdriness or ostentation.

His Views of *Nether Hall, Essex*, Nos. 42 and 114, are remarkable for their mild tones and beautiful clearness. The former is moreover distinguished by its truth and sweetness of form and colour. The sheep and figures are well grouped, and the incident of sheep-washing is judiciously introduced. The latter is perhaps more picturesque, and possesses greater richness and depth of tone; and in both, the reflections in the water are managed with artist-like skill. By the same painter, and of the same character, is

No. 47, *A scene at Waltham Abbey.*

No. 68 is *A cottage scene.*

No. 71, *St. James's Tower, Bury St. Edmund's.*

This, which is commonly called the Saxon Tower, is a subject of great interest to the antiquary and the architect. It bears a strong resemblance to the place, but the Tower itself would probably have appeared to more advantage, had there been less of modern houses on either side of the picture; or, in other words, if Mr. Smith had taken his station nearer, and given the upright form to his performance.

No. 77. *The Porch of St. Mary's Church, Bury St. Edmund's,*

Is a fine subject of the kind, and delineated with the greatest accuracy. The emphasis (as it may be termed) of the picture is very judiciously placed within the porch, while the shadow from it, and elegant Gothic windows of St. Mary's Church, are kept in a subservient tone. The whole has a forcible chiaroscuro.

No. 96, is *Briddeston Mill, Devon.*

111, *A View of Chiswick.*

115, *The old Gateway, near St. Augustine's Monastery, Canterbury.*

125, *West Gate, Canterbury.*

127, *St. Clement's Church, Sandwich.*

130, *Doorway of Hedingham Church, Essex.*

Being well acquainted with this place, we can pronounce it a faithful portrait of a curious remain of antiquity, touched with a light and feeling hand, and coloured with much taste.

No. 150, *The interior of Wirdwell Church, in Suffolk,*

mis-spelt Wardwell in the catalogue, is also an interesting antiquarian subject, where considerable art is displayed in the management of the chiaroscuro. The principal light falls on an ancient pulpit and its furniture; the Chancel, seen through a circular arch, is kept in half-tint, and the old carved pews, form an excellent over-shadowed foreground.

No. 166, *West Stow Hall, Suffolk,*

as a picture, is precisely of the same character with Mr. Smith's view of Netherhall, Essex, on which we have already remarked: but the style of its architecture is more singular and curious, and looks as if its author had not been unacquainted with the minnaret which forms so striking a feature of the Oriental mosques.

No. 174, *Abbey Gateway, with the Fair, at Bury St. Edmunds.*

This is an exact portrait of the Angel-hill, at this festive season, and forms an interesting picture: yet the *a la Loutherbourg* in-

troduction of the local incidents of the fair, has the effect of detracting somewhat from the architectural beauty of this ancient gateway. There would have been enough subject matter for a picture in the fair, without the gateway, and enough in the gateway, with the distant towers of St. Mary and St. James, without the fair. Altogether, however, it excites much local interest, and is a respectable performance.

Mr. R. Sass exhibits no fewer than 16 frames, each of which contains something; but amongst them all we saw nothing to detain critical attention. The following are their names and numbers in the catalogue:

No. 2, *Welsh Pool, from the terrace of Powis castle.*

23, *Study of a tree.*

49, *Fall of Doley Myllin, N. Wales.*

89, *Hereford Cathedral.*

103, *Flesk bridge, Killarney.*

107, *Near Limerick, on the banks of the Shannon.*

116, *Ronan's cottage and island, Upper lake, Killarney, Ireland.*

132, *A Storm, with a view of Innisfallen island, on the lake of Killarney.*

138, *Remains of Adnir abbey, near Limerick, Ireland.*

147, *Weir bridge, lake of Killarney.*

155, *View from the Gap of Dunloe, Ireland.*

162, *View from the Inn at Buttermere.*

167, *Water-fall, Scale-force, ditto.*

170, *View near the Weir bridge, Lower lake of Killarney.*

178, *Leixlip castle, near Dublin.*

197, *View of the Muchuss lake, Killarney, Ireland.*

Mr. J. C. Schetky appears, from the names of his subjects, to have gone partly over the same ground with John Varley, but with very inferior success. His picutres in general are larger indeed, but that is the best we can say of them.

His *View of Bambro' castle*, (No. 55,) is a flat and spiritless performance. After looking at Mr. Varley's views of this castle, none will desire to look long at this of Mr. Schetky.

No. 109, is another *View of Bambro' castle*, Northumberland, from Greenhill, of similar merits with the preceding.

His view of the same place, from *Beetle cliff*, (No. 192,) is somewhat better, but still fades before the grander idea excited in our minds at the sight of Varley's. The portion of grandeur which it does possess, appears rather to arise out of the subject, and to be inseparable from it, than to proceed from the mind of the artist.

The Messrs. Stephanoff (brothers, as we are given to understand) possess a facile talent at composition, which when pruned of its redundancies, and purified of its manner, may settle into a chaste and vigorous style. What Mortimer borrowed from Salvator Rosa, the Messrs. Stephanoff borrow from Mortimer, and have even added to the flourish and exuberance which characterise the drawings of that extraordinary genius, of whom the poet Scott, in lamenting the premature loss of the artist, ventures to assert, that had he lived to chasten and purify his style,

"Britain perhaps an Angelo had seen."

Mr. F. P. Stephanoff presents us with No. 131, *Orpheus and Eurydice.*

140, *Ceres lamenting the loss of her Daughter.*

152, *The Death of Marmion.*

154, *The Tempest, from Shakespear.*

198, *Ceres seeking her Daughter Prosperine, from Euripides.*

From the pencil of Mr. J. Stephanoff we have the four following subjects.

No. 247, *Athanasius*, from the following passage in Gibbon's history:

"During the persecution of the Athanasians, under the reign of Constantius, Syrianus, with a band of soldiers, suddenly invested the church of St. Thomas, at Alexandria, where the archbishop, with a part of his clergy and people, performed their nocturnal devotions. Athanasius rejected the pious importunities of the monks and presbyters, and nobly refused to desert his episcopal station, till he had dismissed in safety the last of the congregation."

No. 248, is the *Feast in Branksome hall*, from the "Lay of the last Minstrel."

Though crowded with figures, this picture falls far short of Mr. Scott's poem in "pomp and antique pageantry," and those local circumstances of costume and antiquarian lore on which the peculiar character of this poet's fame is so firmly rested. What the poet *suggests*, the painter should represent; and to this end, should make himself thoroughly acquainted with the localities of time and place. Yet the picture contains some vigorous and masterly passages.

No. 249, is *Mercury consigning the infant Bacchus to the care of the Nymphs at Nysa*, from Ovid's Metamorphosis.

Here the rapid, vigorous, and Mortimeresque cast of fancy and style of composition, of which we have before spoken, are sufficiently perceptible. Here is much of the youthful passion of painting—much of luxuriance for the maturer judgment of the artist to prune away: yet we must bear in mind, that

"The surest virtues thus (*from* passions) shoot,
"Wild nature's vigour working at the root."

No. 257, *The Dwarf reading the spells in the magic book*, from the poem formerly mentioned of Walter Scott, closes the list of Mr. J. Stephanoff's pictures.

Mr. W. J. THOMPSON is a most charming miniature painter, blending sentiment with accurate resemblance in his portraits; much of nature with the fine art of his fancy subjects; and in both, force with sweetness. The list follows of his performances in the present Exhibition.

236, *Portrait of R. Parkinson, Esq.*

237, *The first essay, or God save the King.*

238, *Portrait of a Lady.*

239, *Ditto of A. P. Thompson, Esq. surgeon.*

240, *Ditto of Mrs. Gardner.*

241, *Ditto of Mrs. Parkinson.*

242, *Stolen sweets, or a peep into the pantry.*

243, *Portrait of Mr. E. Gardener.*

244, *Ditto of Miss Buchannan.*

245, *Ditto of the Rev. G. Dixon.*

The *Bunch of flowers*, (No. 260,) by Mrs. TULLOCH, have "blushed unseen" by us, for which omission of research, we request the reader to believe that we blush ourselves. The only thing which a lady exhibits should, at least, not have been passed by without being honoured with due notice.

From the pencil of W. WALKER, jun. whose name is in the list, we could not find in the Exhibiton a single picture. Nor can we, since in the catalogue, find the mention of any.

And now we approach Mr. W. WESTALL, certainly one of the heroes of the society, and who must constitute one of the principal figures in *our* picture.

It has already been publicly * remarked of this young artist—young in years, but old in observation and study, that among "the circumnavigating artists, there is not another who so successfully transports us to the various countries which he represents; not another who, with equal art, selects and assimilates the circumstances which characterise a country, or the features which identify a scene."

The science which superintends Mr. Westall's art—that science, and that poetic feeling which has enabled him to discern incident from accident; and by selecting the former, and by combining general with particular considerations, to give a sort of dramatic character to landscape painting, is in this Exhibition conspicuously displayed.

His pictures are numerous, and would form a beautifully varied exhibition of themselves, consisting of the scenery of our own island, Madeira, China, and both the Indies; painted with a fidelity that may instruct the naturalist, and a vigour and vivacity that are calculated to transport the imagination of the scholar or the poet, or fire the romantic ardour of those daring spirits, who break from country and kindred

"—— in foreign climes to rove."

It is true, the foreign climes which Mr. W. Westall has visited, affording the most interesting and sublime features of landscape,

* See *Review of Art*, p. 289, vol. i.

are of a character eminently calculated to sustain the lofty port and commanding style which his pictures worthily assume. The immense plains and forests, adorned with the solemn and gorgeous edifices of the most remote antiquity of China and Hindostan; the cloud-capt mountains of Jamaica and Madeira; the luxuriant and extraordinary vegetation, the fervid sun, the tremendous tempests, and all the sublime phenomena of the torrid zone, have met a mind which grasps and retains both those permanent features which constitute the character of landscape, and those transient variations which give it just and forcible expression.

The figures too, with which Mr. Westall's landscapes are peopled, naked, or clad in simple and flowing draperies, are in a very high degree graceful and picturesque, while they accurately display the *costume* and manners of the Oriental and other nations, which may be said to have become subject to his pencil. The detailed list of his pictures in the present Exhibition, is as follows:

26, *View near Worcester—a cottage scene.*

28, *The Caves of Karlee, Decan, in the East Indies.*

This is one of those excavated and sculptured temples which has so justly excited the wonder of those Europeans who have visited it, and to which we have alluded above.

35, *Ross Ground—a scene on the Wye, at Goodrich.*

41, *The Blue Mountains, from Port Morant, in the island of Jamaica.*

75, *Two river views.*

79, *Cottages near Hallow park, Worcestershire.*

This is a charming picture of English cottage comfort, enlivened with all the sparkling vivacity of innocent chearfulness, which Poetry, in her happy moments, sheds over rural life. The neighbourhood of a British village, to the residence of a kind and opulent landlord, is happily suggested; and the sunshine which beams through the performance, seems, figuratively speaking, to illumine with content the air and countenances of the village maid and children near the foreground, whilst, litterally speaking, it gives a brilliant and vigorous chiaroscuro to the thatched, plaster cottages, in the centre, or, more properly, to the whole picture.

87, is a *View of the city of Worcester*, forming, from the tenderness and delicacy with which the light and shade are conducted through the piece, an agreeable contrast to the forcible effect of that which we have just passed.

93, is a *View in Hallow park, near the Severn.*

98, another *View of Worcester*, is a very interesting and masterly performance.

As in painting the view from a Mandarin's garden, which was exhibited last year, he gave us a general picture, or abstract representation of China, so he here gives us a picture of England, by presenting to our observation a few reaches of the Severn, with the city of Worcester in the distance. We were in that picture transported to the torrid—we are here in the temperate zone, and we behold the gloom and gleams of English cloud and sunshine, sweeping across the landscape: and as in the Mandarin's garden, we saw the vegetation, the flowers, and the fruits of China, so the view of Worcester is enriched with a towering group of holyoaks, sun-flowers, and large white lilies, from which the light and colour is artfully led off, down the slope of the Kenwick-hill, by a few poppies, and other English garden flowers.

A tall Weymouth pine forms the apex to a pyramid of dark trees, whose broad shade at once supports the light on the fore-ground, and confers brightness on that part of the sky whence the whole is illumined, and from whence the sunshine streams along the distant fields to the cathedral, bridge, and river, with the most beautiful and natural effect.

The incident of the gardener and children, with the foreground of flowers, wheel-barrow, &c. is admirably introduced, and not less admirably painted. It would form an interesting picture of itself.—The attitudes of the figures are perfectly simple and per-

fectly English; and the manner in which they are partially overshadowed by trees out of sight, but which trees we are taught to believe a continuation of the grove which we see, conducts the spectator's imagination, with consummate address, beyond the boundary of the frame.

No. 120, *A Chinese mandarin, his lady, and an attendant*; and No. 126, *A Chinese temple, near Canton*; possess the same kind of merit with the preceding, and with the Mandarin, &c. of last year, i. e. the climate and country are faithfully pourtrayed, while the colouring and effect are beautiful and forcible. In the hands of some other artists who have visited China, the vivid colours to which the Chinese are so partial, have a gaudy effect: in the pictures of Mr. Westall, they are rendered subservient to a sentiment of chearfulness.

No. 133, *A view in the Coral des Frieras, Island of Madeira*, is a novel, wild, and grand scene, of the upright form—a sort of ravine, through which dashes one of those mountain-torrents which contribute so much to the fertility of this romantic island. The distant and lofty mountains are overshadowed by the deep gloom with which Ossian and Mrs. Radcliffe sometimes envelope their landscapes; and the effect of solemnity is encreased by a procession of monks, who appear to have been summoned by a signal-bell, which makes a good object in the picture, to prayers in the garden of their convent, or to listen to the homily of him who stands near the bell, and is in the act of addressing them. The lofty rocks and wild wonders of the distant scene, proclaim it a well-chosen situation for a convent or an hermitage.

No. 141, by the same artist, entitled *Two sketches*. These, if we recollect right, are of English scenery.

No. 168, *View near the Boa Ghaut, Malabar*.

This is a large picture, the subject of which is most happily chosen and composed. It may be said to exhibit in one view the inhabitants, architecture, vegetation, and climate of India. The group of natives is well introduced, and most exquisitely finished.

A well-chosen view of *Part of Goodrich castle*, No. 212, closes the list of Mr. W. Westall's tasteful performances.

Mr. W. WALKER, whose name is entirely omitted in those lists of the Society and the Exhibitors, which the Secretary has set before us in the Catalogue, must forgive us, and blame the secretary, for the removal of his name from its alphabetical place; this derangement being entirely occasioned by the above omission.

Mr. Walker is an artist who has evidently (from the subjects of his performances as mentioned in the Catalogue) travelled over classic ground, and who emulates, but does not attain, the merits of Mr. W. Westall.

No. 110, *View of the Plains of Zant, from the mountains above the capital; with Greek inhabitants of the Island*;

Is somewhat garish, and wants depth and richness of tone.

No. 175, *Costume of the Albanian women, with a view of the town of Catalonia*;

No. 184, *The site of Sparta, from the mountains near Mysestra*;

And No. 208, *View of Mount Parnassus, eight hours' journey in approach to Delphi*;

Have all more or less of the same defects. In the latter, Greek shepherds of the mountains are entertaining Turkish travellers; and the scholar, at least, will be pleased with Mr. Walker, on account of his selection of subjects.

The landscapes and cattle of Mr. H. W. WILLIAMS are pleasing, but perhaps consist rather too much of grey and gold, and too little of positive colours, to be faithful transcripts of Nature.

No. 70 is *a Cattle Piece* by this artist.

74, *Loch Ord, in the North Highlands.*

91, *Near Castle Town, Brae Mar, North Highlands.*

104, *A View near Edinburgh.*—Here is a great deal too much of the golden fault of this artist. A painter should never make us think so much, as in the present instance Mr. Williams has done, of Roman ochre and gall-stone, instead of gravelly banks and autumnal trees.

No. 105, *A Waterfall*; in which Mr.

Williams has displayed much of Nature, as she is occasionally disturbed by the rush of mountain-torrents, which force roots of trees and fragments of rocks along their channels, giving them a general character of ragged wildness. It presents us with a dark dell, and perhaps may not be the worse as a picture, for being in itself of a more sombrous complexion than his golden-toned productions: though the gravelly bank which is seen above and beyond the waterfall, is, even here, too obtrusively coloured.

No. 109, is a *Watering-place near Edinburgh.*

Nos. 161, 164, 172, 188, and 195, are all *Cattle pieces*, and with their accompaniments of trees, water, and banks; the former of which are often generalised with considerable feeling and judgment, and are among the best of Mr. Williams's performances.

On the merits of Mr. A. WILSON, who closes with dignity the Bond-street procession, we wish that our time and space had allowed us to dwell longer, for he possesses much of original power, and appears to have carefully studied the principles of the best of the old masters.

Nos. 5 and 6, entitled *A Landscape*, and *Linlithgow palace*, display the executive powers of an artist, superintended by a mind which strongly conceives its purposes, and accomplishes them with apparent, and probably with real, ease.

No. 16, is the *Vale in Pietro; a scene among the Apennines, in the confines of the Neapolitan state:* a landscape, which both in subject and mode of treatment, developes much of the chaste grandeur of Gaspar Poussin. Mr. Wilson's mountains rise with great magnificence, beyond the lengthened lines of his aqueduct and castle walls, and his colouring in this picture is grave, rich, and perfectly congenial with his subject. In the contrivance of his chiaroscuro too, there is nothing forced, nothing obtrusive, but the whole is in sober harmony.

His *Environs of a Roman city*, (No. 25,) with all its various architectural grandeur, the idea of which was formed (as the author acquaints us) on the Palatine Hill, has the same general air of Poussin-like magnificence, with the former. Mr. Wilson's colouring and effect are here mild, rich, deep-toned, solemn, stately, sober; and wraps, as with an ample robe, the general majesty of the landscape.

No. 32, is *Part of Linlithgow*; a small picture, and like No. 6, to which it forms the companion, mild in tone, and in excellent harmony.

18, *Goatherd and cattle.*

20, *Landscape, with figures and cattle.*

36, *An Ox drinking.*

39, *Peasant and cattle.*

44, *Roman peasantry.*

46, *Cattle.*

These six pictures possess the same character of pastoral simplicity. In colour, clearness, and general effect, they resemble the pictures of Cuyp, the great exemplar in subjects of this kind; and in composition, they bear considerable resemblance also to the admirable etchings of Londonio. We cannot but observe, with sentiments of high approbation, the science with which this artist varies and adapts his style of treatment to the varieties of his subjects. A simplicity, in perfect unison with that of the best pastoral poets, governs his pencil, whilst employed on such objects as peasantry and cattle under an Italian sky; while he is in the same degree dignified and majestic, where he introduces the ancient and extensive metropolis of a great empire, as the principal feature of his landscape.

The picture which closes our review, No. 67, a *View on the river Agnis, in the territory of Subiaco*, is of the same sober, rich, and mellow character with the large landscapes which we have noticed above. It delicately solicits attention, satisfies it when obtained, and must charm the recollection of all those who have enjoyed the delight of travelling through this romantic territory.

CATALOGUE RAISONNEE.

VOYAGES AND TRAVELS.

Travels of the Duke de Chatelet, in Portugal: comprehending interesting particulars relative to the colonies; the earthquake at Lisbon; the Marquis de Pombal, and the court. The manuscript revised, corrected, and enlarged, with notes on the present state of the kingdom and colonies of Portugal, by J. F. Bourgoing, late minister plenipotentiary from the French Republic in Spain, member of the National Institute, and author of "the Modern State of Spain." Translated from the French by John Joseph Stockdale. Illustrated with a map of Portugal, and a view of the Bay of Lisbon. In 2 volumes. Vol. 1, pp. 295. Vol. 2, pp. 244.

The two nations of the western peninsula of Europe, after having risen from the thraldom of the Moors into sudden greatness,—after having become renowned for their pre-eminence, both in arms and those arts of commerce and agriculture on which the true power of nations is founded,—after having discovered America, and surmounted all the obstacles of a sea-voyage to the East Indies,—after having thus excited the admiration and astonishment of the universe, sunk almost as suddenly into contempt, impuissance, and obscurity.

Throughout the period of their decline, they have been disregarded: the traveller has avoided them with disgust, the historian has spoken of them only as secondary agents, under the controul of more vigorous powers; and the philosopher has in silence contemplated their political diseases, awaiting that crisis to which they seemed to be hastening. That crisis is at length arrived; and however violent or extraneous the tyrannical means which have brought it on, may appear, still, from the state of the two kingdoms, their political extinction was surely to have been long expected; and it is only owing to the unskilful eagerness of the continental despot, that they are seen to expire in all the dreadful struggles of powerless delirium.

This awful moment of the fate of Spain and Portugal has again awakened the attention of Europe. Portugal had long permitted England to enjoy all her great commercial advantages. Bigotted to a religion that regarded us as the most deadly heretics, and jealous in the highest degree of our interference with her colonies, she felt our power to be the guardian of her political existence, and she saw no other means of keeping up a communication with those very colonies, but by the protection of our fleets. Our payment was the monopoly of her trade; and both she and her distant possessions consented to receive almost every manufactured necessary of life from our hands. The present precarious situation of Portugal is, therefore, to us replete with interest; and so far have we engaged ourselves in her cause, that our honour, as well as our commercial advantages, are staked upon the event. It is, therefore, not surprising that any work which professes to inform us of the manners and resources of a country with which we are so intimately connected, should be read with avidity. The work before us, in despight of the prejudices of its original author, and of the deceptive statements of its French editor, will probably repay the labours of its English translator, with whom we agree, that its avowed animosity to Great Britain does away the ill effects of its false reasonings, although we cannot perceive how its misrepresentations can be rendered less injurious to our cause, by their being promulgated in our language. We think it behoved Mr. Stockdale to have pointed out those misrepresentations by notes, and to have controverted them, otherwise we are persuaded that he has only lengthened and sharpened a weapon, with which a French Republican endeavoured to wound our connexion with Portugal. It would be, indeed, a bad compliment to the British nation, to

suppose that the generality of the people would be more earnest in the cause of their allies, by being informed that its government has been long held in thraldom to their own, by the most deceptive species of tyranny; and that it has, for more than a century, served merely to glut the avarice of their vilest contraband traders. Apparently false as all this may be, still the work should not have found its way into the English language without *the lie* being given to such asseverations, lest the French editor should have cause to say, that in translating, we have adopted his statements.

The journey of the Duke de Chatelet was made in the year 1777, and the manuscript, which he has left in a careless and unfinished state, was fitted for publication by Citizen Bourgoing, during the period of the French Republic, with the avowed intention of placing the English influence over the court of Portugal in a strong and hateful point of view.

The work is less entitled to the appellation of "*Travels*," than any we ever met with of that description. The author mentions no more of his *loco-motion* than his voyage from Falmouth in an English packet to Lisbon. For his immediate sources of information we are, therefore, at a loss, and are at liberty to conclude that he saw but little of what he has written so much. We have no objection to dissertations concerning the past or present state of the government, literature, or commerce, in any books of travels; yet while we despise the repeated EGO *vidi* & EGO *veni* of our recent knight-errants, we certainly have a desire to follow the traveller, and to be told sometimes what he sees, as well as what he knows. With a strong mistrust of the authorities for what it relates, we are unwilling to recommend this work to general perusal. The translation is not happily performed: the phraseology savours of French idiom, and the translator seems to affect broken and inverted sentences.

Voyages and Travels to India, Ceylon, the Red Sea, Abyssinia, and Egypt, in the years 1802, 1803, 1804, 1805. *By George Viscount Valentia. In three volumes.*

There are many causes that give an accidental celebrity to literary productions, independent of their intrinsic merit; and not the least of these causes is rank attached to the author. Were the King, or one of our illustrious Princes, to write a book, the whole nation would be their readers: and although a *Viscount* limit his expectations to somewhat less than the number which royal authorship might convert into bookworms, still he has, undoubtedly, a privileged right to be somewhat more read than a travelling knight of Erin or of Russia. The interest excited by Lord Valentia's work may, therefore, be supposed to be very great: like Sir John Carr and Sir Robert Kerr Porter, he has *pictures* for those who cannot read, as well as quarto pages for those who can; he has dissertations for politicians, and gossip for old women; and since it is probable that even ladies and lounging beaux may venture to peep into the pages of a Lord, his Lordship has taken care to insert a few trifling passages—as much as such beings can possibly read, to satisfy their curiosity. For us critics, a book is a book to us, whether it is written by Lord Valentia, or by his Lordship's more humble companion, Mr. Salt. Nay, to retain our former supposition, were the King himself to publish a folio, we should think it lawful to bring his Majesty before our tribunal in his *personâ litterariâ*, and to judge him as severely as we would one of his most humble subjects.

MEDICAL.

Facts, establishing the efficacy of the Opiate Friction in spasmodic and febrile diseases. Also outlines of an attempt to investigate the nature, cause, and method of cure of Hydrophobia and Tetanus. Re-published from the London Medical and Physical, and the Edinburgh Medical and Surgical Journals. To which are added, cases and remarks not before published. By Michael Ward, late Surgeon to the Manchester Infirmary and Dispensary, &c. 8vo. *pp.* 208.

In those severe and lamentable diseases,

in which the patient is bereft of the power of swallowing, either from extreme debility, or a spasmodic action of the muscles subservient to deglution; also in those dangerous cases, when the stomach rejects whatever food or medicine may be conveyed into it; to be able to throw a potent medicine into the system by some other means than the mouth and œsophagus, may support the patient's strength, prolong life, and even cure an inveterate complaint. This may be effected by means of opiate friction. Since the great discovery of the absorbent vessels, it has long been ascertained that substances rubbed on the external surface of the body will pass, by means of those vessels, into the circulating mass of fluids, and thus affect the whole system. The knowledge of this fact, has not yet sufficiently influenced our practice. Mercury is almost the only medicine which is thus applied. It is surprizing, that notwithstanding the benefit which has accrued from affecting the constitution by means of mercurial inunction, few attempts have been made to intrude other remedies in a similar manner. We are, therefore, obliged to Mr. Ward for the important facts which he has adduced in favour of opiate friction. He has, indeed, stated them in a loose, desultory maaner, but still they convince us, that opium, either in powder or in the form of laudanum, may be introduced into the system by means of friction; that it will produce all the benefit which may be expected from it in the ordinary mode of administering it, without occasioning any of those disagreeable consequences which not unfrequently preclude its use altogether.

The diseases in which it has hitherto proved the most eminently serviceable, are typhus fever, locked jaw, epilepsy, hysterics, nervous disorders, and those more especially attended with spasm and convulsion.

ROMANCE.

Don Sebastian; or, the House of Braganza; an Historical Romance, in 4 vols. By Miss Anna Maria Porter, Author of "the Hungarian Brothers."

If any one should be induced to take up these volumes in expectation of their containing, according to the arrangement of modern novels, a mere detail of the "charming agonies of love," in the history of some beautiful and persecuted heroine, relieved by the aid of Gothic castles, frowning rocks, foaming cataracts, or gentle rivers, with all their dramatic decorations, they will here indeed feel themselves disappointed. Upon a very different and supérior plan has Miss Anna Maria Porter executed the interesting work before us.

The history of Portugal, in its now eventful state, is indeed one of no common interest in the *present* page of history; and in that which is *past*, it has also furnished many subjects of no less painful representation to the pen of truth and the delineations of fancy.

The hero of this Romance is one of that House of Braganza, who, like its present illustrious descendants, was destined to seek on other shores that protection he found no longer in his own native Portugal. The purport of this interesting work is, as our fair author herself informs us in her Preface, not merely to present to us her hero surrounded by the pomp and splendor of a throne, but to teach that better lesson, that "sweet are the uses of adversity;" and the name of Don Sebastian will, as she also observes, recal to every historical reader a character which youth, virtue, misfortunes, and errors contributed to render interesting.

In Miss Anna Maria Porter's Romance, in the brightest morning of youth, in the earliest summer of his glory, Don Sebastian, king of Portugal, defeated by the Moors, and preserved only to weep over those subjects his own rash enterprise thus sacrificed in an unequal contest, exchanges a throne for captivity, and the degrading situation of slave to the Moorish governor. It is here he is first taught the hard, but useful, lesson of adversity: it is here that, sharing and softening the labours of his fellow-captives, he first learns the blessings of friendship, and all its sweet offices, from man to his equal man: it is here, also, in "Kara Aziek," the Moor's daughter, he learns the value of that strong, though gentle affection, which, consecrated by virtue, and afterwards by

duty, softened all the sufferings of captivity, all the pains of exile, treachery, ingratitude, and usurpation. Converted, herself, by an English lady, she eventually wins Don Sebastian from all the violence of catholic superstition, and discloses to him the blessings of Christianity, with the bright beams of religion's truths and confidence. He is now no longer the *hero* only—he is still greater—he is a CHRISTIAN. In the course of the work we see him in all the interesting situations of king, lover, husband, father: we see him exposed to all the trials of each character; and, on his return to his native Portugal, accused by his own subjects of being an impostor, and refused his crown but on condition of his returning to the catholic persuasion. His reply to this proposal from the ambassador of Venice thus finely marks the power of true Religion over a heart which had never beat but for ambition or glory, till it listened to her dictates:—

"If the recovery of my rights is to depend upon my abjuration of my principles, I may say at once, 'My kingdom is not of this world.' Father, I fear not the censure of men—I court not their applause: but the voice of God and of my conscience resounds from the depths of this heart, warning me not to betray my everlasting soul for a perishable honour."

In leading her readers through the different climates of Persia, Barbary, and the Brazils, Miss Anna Maria Porter presents each to them, not only in the most beautifully picturesque, but the most correct delineations of the various scenery through which she conducts them, with all the powers of interest, heightened at every page. Accuracy and grace alike mark her progress through them all; and twining the fair flowers of Fancy with the stronger ones of Truth, so elegantly has she blended their sweets, as to leave us, on closing these volumes, the conviction that the fame of the amiable authoress, already established by her previous work, "The Hungarian Brothers," will be considerably increased by "Don Sebastian;" and place her, as "Thaddeus of Warsaw" has done her sister, amongst the most distinguished writers of this class in the present day.

CATALOGUE OF NEW MUSIC.

A Musical Grammar, in four parts; by Dr. Callcott. Second edition. Price 10*s.* 6*d. boards.*

It is candidly admitted, in the advertisement prefixed to the present edition of this excellent little work, that the former edition was disfigured by a considerable number of inaccuracies, and was in several parts defective and imperfect.

The additions and alterations which were necessary to remedy these imperfections have been very ably supplied by the joint efforts of Messrs. S. Wesley, Horsley, and Jousse, but principally by the former gentleman, who has carefully revised and corrected the erroneous passages contained in the Fourth Part, on Rhythm, where an exact comparison was professed to be drawn between musical metre and ancient prosody. (Some very judicious observations upon this part of the work appeared in the British Critic, for April and June 1807.)

Several of the articles, that in the other edition were too diffuse, have been compressed; and the examples of Harmony, which were before given only by *figured basses*, are now rendered much more intelligible to the student, by being illustrated in *notes*.

We regret that our limits will not permit us to enter into an analysis of the contents of this ingenious and scientific little volume: we must content ourselves, therefore, with recommending it, in its present improved state, to all those who wish to become acquainted with the leading principles of prac-

tical music, as the most perspicuous, concise, and satisfactory work that has yet appeared upon the subject.

Most sincerely do we join with the editors in their admiration of Dr. Callcott's great talents and acquirements; and we also fervently hope, with them, "that this will not prove his last effort to enrich the musical literature of England."

No. II. of the Vocal Works of Handel, arranged by Dr. J. Clarke.

This Number consists of a continuation of the Oratorio of Acis and Galatea. We are happy to observe the proprietors of this work do not relax in their endeavours after correctness. We can never peruse the wonderful Chorus of "Wretched Lovers," which is one of the pieces contained in this Number, without increased admiration of the gigantic powers of the great and immortal Handel. The whole of this Oratorio, if such it may be called, is so well known, that to expatiate on its particular merits would be occupying the time and patience of our readers unnecessarily.

The Overture to Oscar and Malvina, arranged as a Duet for the Piano Forte, by J. Blewitt. 3s.

As we are not admirers of Mr. Reeve's compositions, all that we can say of this production is, that Mr. J. Blewitt has well arranged it, and done as much as the subject would admit.

Three Sonatas for the Piano Forte, with an Accompaniment for the violin. Composed by William Clarke, of the New Episcopal Chapel, Edinburgh. Op. 1, Price 8s.

As an *opera prima* these Sonatas are entitled to some praise. They should rather have been entitled Sonatinas. The principal defect is a want of taste and originality; and the principal merit is a freedom from grammatical errors. Of the different movements, we prefer the Allegro Molto, page 8. The Andante in the third Sonata is taken from the celebrated Folia, at the end of Correlli's Solos, Op. 5. Mr. Clarke has acknowledged the author to whom he was indebted, but without specifying the particular work.

They are written in an easy style, and we augur well of Mr. Clarke's future efforts.

A Concerto for the Violin, in which is introduced the Scotch Air of "Gilderoy," with Accompaniments for a full orchestra. Composed by T. Haigh. Price 5s.

This Concerto is in the key of A. It consists of three movements, which are written in a very pleasing style. Mr. Haigh has very judiciously avoided a fault which is but too common with concerto-writers, of *wire-drawing* different movements, till the audience becomes fatigued. If we might venture to suggest a practice to these gentlemen, it would be, to leave off just at that period when the delighted auditor would wish for a continuance; in other words, they should be suffered to rise from the entertainment with an appetite. We candidly acknowledge that we have not heard this performance with the accompaniments for a full orchestra, but so far as we are able to judge from the perusal, the parts appear to be put together with so much judgment, that we entertain no doubt of their producing a good effect.

A Grand Sonata for the Piano Forte, arranged for the celebrated Duet by Boieldieu. Price 4s.

The first movement contains several good passages, but is, upon the whole, tedious. The *thema* is simple, and well calculated for the display of ingenuity; and the variations are masterly and original. From the name, we suspect this to be the work of a French composer; and from this specimen, we shall be glad to see more of this gentleman's productions.

When William woo'd my tender Heart.—The Music by A. Voigt. Price 1s.

This is a very trifling production. The melody very strongly resembles the "Lass of Richmond Hill." The best passage is contained in the three first lines, page 2.

William of the Dale: a song, composed by B. Burbidge. 1*s.*

The words are too much *spun out.* Almost every syllable has three, and several four, notes, to express it. At the end of the second bar there are two consecutive octaves between the B and E in the treble and bass. In the 7th bar, p. 2, the A natural, which forms the tritone to the E in the bass, is not resolved: it should ascend to B flat at the same time the bass descends to D. In the accompaniment, bar 12, same page, the F in the treble, at the beginning of the bar, should descend to E, at the same time the bass note ascends from D to E. In the subsequent bar there are also two octaves between the vocal parts and the bass. The same defect occurs again in the 1st bar, p. 3. We are surprised at these defects, as the accompaniment, in two or three passages, displays a degree of science that should have rendered such inaccuracies impossible.

A new Hornpipe, with variations, for the Piano Forte; composed by Denny Ashburnham, Esq. 2*s.* 6*d.*

This is a very '*squirish production.* The consecutive fifths that perpetually occur prove that a considerable accession of knowledge will be necessary to convert the 'Squire into a musician. The two least exceptionable variations are the third and the sixth.

A Duet for the Piano Forte, in which is introduced a favourite Welch Air; arranged, composed, *and inscribed to the Misses Tijou, by N. B. Chaloner.*

We do not quite understand the title. If the *Welch* Air is arranged, how is it said to have been *composed* by Mr. C.? This is a favourable specimen of the simple and unassuming style of this gentleman, as a composer; and it is no slight proof of his abilities as a performer, that he is appointed to the situation of Harpist at the Opera-House.

Dear Mary, my Love; a ballad, written by Mr. John Shield, set to music by J. Murray. Price 1*s.*

This is a very mediocre production. We are more inclined to hail the name of Shield the composer, than Mr. John Shield, the writer.

Amore vi Chiedo; a duet, from the Opera of "Teresa e Claudio." Composed by Sig. Farinelli. No price.

This is quite a common-place duet, scarcely any thing but common chords throughout, with an occasional seventh. The accompaniment of the first part of the duet is bad; consecutive octaves perpetually occur. Bars 14 and 16, page 1, bars 1, 8, 9, 10, 11, 14, 16, and 18, page 2, have consecutive octaves. In bar 13, page 2, the seventh is resolved in ascending. This defect occurs in other parts. This is certainly not the production of the celebrated Farinelli, Metastasio's friend, to whose name we have been accustomed to attach so much merit.

Morgiana; arranged as a Rondo for the Piano Forte, with an accompaniment for the Flute or Violin; by M. P. Corri. Price 1*s.* 6*d.*

With the exception of the modulation beginning at the 8th bar, page 4, (but which, by the bye, has nothing to do with the subject,) this is a very poor arrangement. The accompaniment for the violin is so injudiciously adapted, that we are sure the piece would have a better effect if it were omitted.

The Savoyard; a Rondo, for the Piano Forte; composed by M. Holst. Price 2*s.*

We cannot conceive Mr. H.'s reason for entitling this a Savoyard, as the subject of this rondo has nothing in it which at all resembles the style of music peculiar to Savoy. If this had been written after the publication of our strictures on Mr. Lyon's production, we should have suspected Mr. H. had *made it up* from the recipe which we have extracted from the productions of the manufactory in Wells-street. There is not an original idea in the whole piece.

Collin and Kate; a song, composed by C. Smith. Price 1*s.* 6*d.*

This is a sprightly little song, and we make no doubt that the peculiar naiveté of Mrs. Bland made it a favourite at Vauxhall.

We think the compass rather too high for ladies in general. It might be rendered more generally useful, by being transposed to the key of B flat. In this case, some alteration in the arrangement of the accompaniment would be necessary.

Kreutzer's celebrated Studios or Capricios, for the Violin, with additions, by F. Rodolphe. Price 10*s.* 6*d.*

We recommend this excellent collection to the more advanced student, a diligent practice of which cannot fail of conducing to his improvement. The additions by Mr. Rodolphe are worthy of being combined in the same work with the original Studies.—We ought to apologize for neglecting so long to notice a work of so much merit.

Rondo for the Piano Forte; by R. W. Keith. Price 1*s.*

If Mr. Keith had not informed us in the title-page that he had been the pupil of Mr. Barthelemon, we should certainly not have made the discovery, from any thing we observe in the work. The third note in the 14th bar, page 3, should be a B instead of C. In the treble of bar 22, the two Gs should be As: the same defect occurs in bar 26.

Twelve original German Waltzes, for the Harp or Piano Forte, with an accompaniment for the Violin, ad libitum. By Morris Leo. Price 1*s.*

The word *original* might have been omitted in the title-page, without doing any violence to truth or propriety. The trio to the Waltz, No. 4, which is, perhaps, the most pleasing, is taken from that which is known by the name of the German Waltz. The work, however, is free from grammatical errors; and to those who are fond of this style of music, will afford some pleasure.

A Grand Military Divertimento, arranged for the Piano Forte or Harp, by the same. Price 2*s.*

We conceive this to have been originally written for a military band, in which form it might produce a grand effect. Much of the grandeur, however, is lost in the present arrangement. The most pleasing movement is the last, which is a pastorale. But the conclusion is common-place.

Six easy Duets for the Piano Forte, by J. Blewitt. Op. 1. *Price* 1*s.*

These are very easy duets, and calculated for young beginners, for whom we presume they were intended. The sixth is the best, the rondo of which is constructed in a singular manner. The subject consists of six bars only. This peculiar feature in the rhythm is lost sight of in the episodes and the minor. We think this subject, in the hands of a more experienced composer, might be made something of.

Three Notturnis for two Flutes, Flute and Piano Forte, or two Flutes and a Violoncello, composed by Luizi Giauella. Op. 28. *Price* 6*s.*
Ditto, Op. 29.
Ditto, Op. 30.
Ditto, Op. 31.

In this large collection of Flute music, Sig. G. appears to have been desirous of pleasing, by the simplicity of the subjects which he has selected, and the familiar style in which he has arranged them. Several of these are popular airs and country dances. They are very easy, and form tolerably good exercises for those who are not very far advanced.

Divine Minstrelsy; a collection of sacred songs, with appropriate symphonies and accompaniments for the Piano Forte, by C. H. Wilton. Price 6*s.*

The words are principally selected from Cowper, Newton, Watts, Barré, and Kirk White. We would willingly speak of a work entitled "Divine Minstrelsy" with some respect; but as musical compositions, there is a certain *twang* about them which savours too much of the New York nasal cadences.

Gently flow, O Deva's river; an original canzonet, adapted to the beautiful Welch air of "Llwynon all var;" for the Piano

Forte. By Thomas Taylor, of Chester. Price 1*s.* 6*d.*

The obscurity of the title-page would lead us to imagine that the writer must have had a dip in the Liffey. We cannot otherwise account for an *original* canzonet, adapted to a well-known air. We at length, however, discovered, that the words were the canzonet; and truly they are adapted, and that most injudiciously, to the music—for example, Ge-en-tly flow-o, O De-e-va's, &c.

The passage beginning at bar 8, page 2, is almost note for note the same as the second part of "God save the King."

This is a species of rhythm with which we are totally unacquainted. The variations are contemptible. The last part of bar 5 consists of A F in the treble, and C G E in bass, or the chord of 2-4-6 in the treble, with the common chord in the bass. There are two consecutive octaves at the end of the third bar of the 4th variation. In bar 15, page 4, there is the common chord of C in the bass, with the chord of the 6th in the treble. In the 6th bar of the 5th variation, there are two consecutive octaves. In the 15th bar, page 5, there is the common chord of G in the treble upon A in the bass, instead of the chord of 6-4; the same discordant effect occurs in the 15th bar of the 6th variation. There are two consecutive fifths between the last note of bar 5, and the first note of the following bar in the same variation. The same defect occurs in the 6th and 7th bars before the conclusion. We trust that Mr. Taylor will take a few lessons in composition ere he again ventures before the public. The title-page informs us of a piece written by Handel, that we never before heard of, intitled "the Harmonious Blacksmith!"

"Hail, prospect expanded," an original Canzonet, adapted to a Welch air, with variations; for the Piano Forte or Pedal Harp, by T. Taylor, late of the Cathedral, Chester. Price 1*s.* 6*d.*

We think the notice given in the title-page that the poetry of this song was original, and the property of the publisher, quite unnecessary. We can hardly conceive a motive for pirating it, much less for arrogating the merit that belongs to the author of such lines as—

Here freedom, religion, and justice prevails!
Thrice happy this people and country, O!
Wales.

The air corresponds with the poetry, and the variations are worthy of the air.

Oh, turn me thy beating heart; by J. Whittaker. Price 1*s.* 6*d.*

This song is written very appropriately in the Scotch style; but the melody too closely resembles the old song of "There is nae luck about the house," to entitle Mr. Whitaker to the praise of originality for this composition.

Oh, tell me, Pilgrims; a BALLAD for three voices, by Sir John Stevenson. Price 2*s.* 6*d.*

This is different in its contruction from any *ballad* we have yet seen. The melody is extremely sweet and flowing, and the effect of the voices, as they steal in and harmonise the subject, is uncommonly beautiful. It is altogether a very tasteful and elegant production. We remember hearing this arranged by Mr. Knyvett for a full band, at his Concert; we therefore suspect it ought not to have been sent us as a new publication: but we are inclined to overlook this circumstance, in consideration of its superior merit. The first bass note, 3d line, page 6, should be C instead of B. The first bass note in the 4th bar, same line, should be C instead of A. The B in the accompaniment, 3d bar, page 7, should be marked flat. The lowest note of the chord, 5th bar, page 7, should be A instead of G.

We believe, from the frequent inaccuracies that we discover in the printed music of this gentleman's compositions, that he does not sufficiently attend to the correction of his proof. Does Sir John consider accuracy unnecessary, or does he estimate musical science, on this side the water, so very low, as to suppose that these inaccuracies will not be felt and discovered?

Morgiana; arranged as a Rondo for the Piano Forte, by J. W. Holden, Mus. Bac. 2*s.*

The sprightliness by which this air is characterised deservedly rendered it popular as a dance; and in the arrangement of it as a Rondo, Mr. Holden has displayed some taste. We have already said that M. Bs. and Mus. Ds. should employ their time and abilities to better purposes than merely arranging country-dances and popular melodies.

Thine Eye Jove's Lightning seems; a Glee for three voices, by M. P. King. 2*s.* 6*d.*

The first movement of this Glee, particularly page 3, is so good, that we are sorry Mr. King should have spoiled its effect by the trifling and common-place movement with which it concludes. The middle movement, marked *amoroso*, is graceful and original.

The Villager; a Pastoral Ballad, composed by Mr. Reeve. 1*s.* 6*d.*

The melody of this Ballad is pleasing; and we are glad to find that Mr. Reeve is improved in his counterpoint. It is disfigured by fewer grammatical errors than we have been accustomed to meet with in his productions; and in one part there is actually introduced a diminished seventh, and not altogether without effect. We notice this unusual circumstance, as we would notice a woodcock in summer.

A Rondo, for the Piano Forte; composed by W. Carnaby, Mus. D. 2*s.*.

The style of this Rondo is somewhat *à la waltz*, and seems to be intended merely for beginners.

Sir Arthur Wellesley's Grand March, for the Piano Forte; composed by H. Seine. 1*s.* 6*d.*

This March is marked *maestoso*; but if it were intended for the march of Sir Arthur into the heart of Spain, or after the battle of Talavera, we think it would have been more appropriately marked *prestissimo*. But as this is a slow March, it is neither consistent with the conduct or character of the General to have used it. He is the only General who rivals Buonaparte in celerity of movement. It has, however, unfortunately happened, that their respective marches have been in contrary directions. Sir Arthur may play, but we suspect Buonaparte will never dance to his fiddling. The style of this composition, however, is bold and military. The best part is the Trio.

A favourite Duet for the Piano Forte; composed by J. Jay. 6*s.*

This gentleman appears to have taken Von Esch for his model, but is unequal to that composer in elegance. It consists of only one movement. The passage in four flats, page 13, is very good, but we do not attach so *much value* to the whole, as it would appear the author does.

A favourite Polonaise, composed by Miss J. Cassels, arranged as a Rondo for the Piano Forte or Harp, by J. Jay 1*s.* 6*d.*

The subject of this Polonaise is taken from a movement in the Ballet of "Paul et Virginie," by Mazinghi. The lady has masked the melody so as to make it appear new; but the manner in which the original features have been altered does not at all reconcile us to the deception. In fact, there is nothing to admire, either in the composition or the arrangement.

Jarnowick's Hornpipe, arranged as a Rondo for the Piano Forte, by Mr. Jay. 1*s.* 6*d.*

Mr. Jay has here chosen a much better subject for the exercise of his talent, and the arrangement is proportionably good. He has treated it with a considerable degree of taste and characteristic playfulness: and it is so much better than the last composition we noticed, that we should not have supposed, what the title-pages inform us, that they are the productions of the same author.

A Grand Sonata, composed by S. V. Rosenburg, for the Piano Forte, with an accompaniment for the violin. 3*s.*

This is similar in style to the Sonatas of

Sterkel, and there are no difficulties to prevent its speedy acquirement by a performer of moderate abilities. Of the three movements, the Andante is the best.

Three favourite Airs, with variations, for the German flute, with an accompaniment for the violoncello obligato, by T. C. Weidner. 6*s.*

The first theme consists of the favourite Scotch air *Lockerroch Side;* the second, *Lullaby;* and the third is the favourite air from "The Heiress," *For tenderness form'd;* the variations to all of which display Mr. W.'s perfect knowledge of the instrument for which he has adapted them, and evince a degree of skill in composition not often met with in professors who have devoted so much time to the practical part of music as Mr. Weidner has done. The part allotted to the flute is by far the most difficult.

Moreland Mary, with an accompaniment for the piano forte; by J. Clarke, Mus. D. 1*s.* 6*d.*

This is like the old air, *Amo amas.* There is a *naïveté* and airiness in many of the passages peculiarly adapted to Mrs. Bland's style of singing, especially at the words—"And steps as light as any fairy." In the accompaniment, bar 4, page 3, we should prefer a B flat with the C sharp, instead of A. The vivacity and lightness of its style will no doubt make it a favourite with those who are partial to this kind of music.

No. I. of Clementi and Co.'s collection of Rondos, &c. for the Piano Forte. 2*s.*

This Number consists of three movements—a Grand March, a Trio, and an Allegro Spirituoso—and are composed by J. Wilkins. Of these movements, the March and Trio are the best. They contain several passages which are tasteful in their melody, and sufficiently scientific in their harmony.

Three Ducts for Two Flutes; composed by C. Griesbach, Musician to their Majesties. 8*s.*

To those who are studying this instrument we recommend these Duets, as easy, pleasing, and therefore useful exercises.

The Dream, a canzonet, (adapted from the Glee,) with an accompaniment for the Piano Forte; by W. Hawes, Gentleman of his Majesty's chapel royal. 1*s.*

There is a considerable degree of grace in the melody of this Canzonet, particularly in the first part. The accompaniment is also adapted with much skill. We only regret it is so short; and this is by no means a frequent complaint with us.

L'Esperance, a second Air Fantasia for the Piano Forte, by G. Kiallmark.—— 2*s.* 6*d.*

This Air is in the Waltz style, and is preceded by an Introduzione, which is brilliant, but short. We dislike the effect of the naked fourths, first bar, 3d line, p. 4. This defect may be remedied by taking F with the D, instead of A. The passage which immediately follows, is taken from Von Esch's Air, *La Colombe retrouvé.* The unexpected transition to the key of E four sharps produces a good effect. It is, upon the whole, a pretty exercise.

Sonata for the Piano Forte, with an Accompaniment for the Violin, by John Gildon. Op. 11, 3*s.* 6*d.*.

Mr. Gildon has prefixed, as a motto for this production, "*Virginibus puerisque canto,*" and we acknowledge its propriety. The Sonata appears to be very well calculated for little masters and misses. What Mr. Gildon calls an original Scotch Air, appears to us merely the country dance of the *Honey-Moon,* a little in masquerade, but not very much disfigured. The only modulations are to the 5th of the key, and to the relative minor, and a mere passing notice of the second of the key. Toward the conclusion, the minor third to the tonic is introduced, but is lost sight of after two bars. We presume the motto is not intended to convey a *noli me tangere* to the married ladies and gentlemen.

SUMMARY OF POLITICS.

NOTHING has occurred since our last Summary of Politics, materially to alter the hopes or fears of the Continental nations—Politicians continue to speculate, and Buonaparte continues to act as in former times.

In former times, politics were the occupation of few, and the amusement of many, who, from jarring accounts, sought to elicit a meaning suitable to their understandings. In the then nicely-poised system of political equilibrium, the taking of an obscure town, an insult offered to a weak state by an overbearing neighbour, excited the wakeful jealousy of all the other powers; and the unprincipled exertion of barbarous force was often prevented by the terror of retaliation; as crimes are repressed in civil society by the dread of the threatening hand of justice.

But such is the nature of the moral chain which connects mankind in civilized society, that the breaking of a single link loosens and bursts asunder the general bond; private licentiousness quickens into life the latent seeds of corruption inherent to governments; the revolutionary hydra springs up from the malignant ferment, armed with the unbounded strength of all-daring crime, and nations and governments are overwhelmed in indiscriminate ruin, while prevented from manly exertion by a consciousness of guilt, or by the hope of sharing in its sweets.

Such is the point of view in which we have contemplated the dreadful scenes lately acted on the Continent of Europe; they bring politics home to every man's bosom. But neither the nature nor the limits of a periodical work allow us to wander too far in quest of the primitive source of evil; our province is more particularly to trace its blood-stained career, and to watch, though with unavailing anxiety, its alarming progress.

The ruler of France pursues, with all the rancorous activity of an agent of destruction, the plans of the *first revolutionists*, for the new-modelling of Europe according to their schemes of regeneration. Religion, laws, manners, all ancient institutions must disappear, for the reason only, that they *have existed*; not a fragment must remain, to remind fallen nations of former prosperity, unless it be incoherently used in the rearing of the new fabric. Thus barbarians encircle the opening of their dens with the shattered remnants of temples and palaces they have wantonly destroyed. Yet, in his gigantic strides, he seems lately to have experienced some check, or, at least, to have felt some unusual hesitation. The conclusion of peace with Austria, the latest political event of any magnitude, has not been attended, as yet, with all the important consequences that were expected from it; the pageantry of a triumphal entry into the capital has even been long, and unaccountably, delayed, and a gloomy stillness, harbinger of a fresh storm, seems to overspread the whole continent. We shall not examine the various surmises to which this awful moment of suspence has given rise; firmly convinced, that *none of the plans imagined in France, since the beginning of the Revolution, have or will be set aside.* We cast a fearful look round Europe, to discover the next devoted victim. As a prelude to the new scene, some addition of titles will be probably assumed by the insatiable vanity of the restless upstart—his flatterers have long ago proclaimed him "Emperor of the West;" sooner or later, we may expect to see realised even the wildest ideas he has ever encouraged; and this one seems now brought to maturity, if the insatiate maw of his vanity and ambition does not require some more extensive and imposing title. With this is connected the removal from Vienna of the voluminous records relating to the coronation of the Emperor of Germany, and perhaps also the mandate which has brought to Paris the

reluctant King of Saxony. Yet we think that Buonaparte has immediate and more extensive views respecting that unfortunate prince. The Dresden Gazette has already announced the marriage of his daughter and heiress with Poniatowski, nephew, we believe, to the late King of Poland, and commander of the Polish forces in the pay of France, during the last Austrian war. The Polish provinces, already wrested from the partitioning powers, would, with the addition of Saxony, form a state sufficiently powerful (with the assistance of France) to insure the emancipation of the rest of Poland; and this is one of the schemes of the French ruler. A few years ago he announced to the world, that "it was high time to restore to its inheritance that despoiled child of the grand European society;" and that "the restoration of Poland, would probably be the last scene of the drama now acting in Europe." This plan will, we are induced to believe, take precedency of the long-meditated partition of Turkey, and, if successful, will effectually prevent Russia from taking the lion's share in the intended spoils, which her late victories over the Turks would in all probability have insured.

We shall not, at present, attempt to inquire into the fate intended for those lesser powers which are still allowed to retain a nominal and precarious independence.—How slender the tenure is, by which they hold it, may be judged from the great changes about to take place, as reported, among the immediate vassals of the revolutionary Emperor, among the kings of his own making, the members of his own family. Louis, it seems, is to abdicate the crown of Holland, or to exchange it for that of Westphalia; Murat, who had been promised the Roman territories in addition to his Neapolitan dominions, is now called to Paris; and, for what purpose, may be easily inferred from Buonaparte's own expressions: "The welfare of my people," said he, on the 16th of November last, to the Roman deputation, "no longer admits of any subdivision."

But it was not solely to announce his intentions as to territorial arrangements, that Buonaparte ordered this Roman deputation to repair to Paris. His grand object was, to blend, by main force, two subjects we should always wish to see distinct and separate, politics and religion. The Papal territories might not in themselves have tempted his ambition, however unbounded; but Papal influence was deemed necessary to the security of his crown. This had been exerted, even to disgust, in his favour, at the epoch of his coronation; but that important service could not soothe the lurking jealousy existing in the despot's breast, by a power he was tacitly forced to acknowledge paramount to his own; it must be degraded by submission, or overthrown by violence: religious tenets must give way to his stern mandates; and the tardy firmness of the Pope is considered as an act of open rebellion. Deprived of his dominions, insulted even in his palace, he is at last dragged across the Alps, a prisoner in France, and now Buonaparte declares expressly to the Roman deputation, in face of the world, that he is to be considered as the supreme head of the Roman church; for we cannot attach any other meaning to these expressions: "Your bishop is the spiritual chief of the church, as I am ITS emperor." "*Votre évêque est le chef spirituel de l'église, comme* J'EN *suis l'empereur.*"

The other continental states of Europe offer nothing but an immense political chasm; their interest, and their very existence, depend on the will of France; and to that power alone we must turn our eyes, till one or the other, probably Turkey, emerges from obscurity, by the splendour of its ruin. Indeed we expect, with no small anxiety, a confirmation of those reports which state the actual occupation of Constantinople by the Russians. If this has been done with the consent of Buonaparte, it accounts for the conduct of Russia since the Treaty of Tilsit; if it has been effected without his approbation, it will merely accelerate the ruin of the Russian empire; and with it the imbecile Alexander, upon whom the tyrant has long fixed a steady, but a jealous eye. When he has fattened upon the spoils of Turkey, and perhaps

of Persia, he will have the honour of being served up, as one of the last morsels, to gratify the insatiable appetite of the Emperor or Autocrat of all the West.—Spain still maintains an unequal, and, we fear, desperate struggle; but her interests are so closely interwoven with those of the British empire, that we cannot be indifferent to what passes upon the Peninsula, so long as our armies are not actually ordered home, and so long as a brave and oppressed people maintain a struggle for independence.

It appears, however, that this unfortunate people have experienced a considerable check, and there is little reason to doubt that their loss in the battle of *Ocana* amounted to nearly eight thousand killed, and fifteen thousand wounded and taken prisoners, and upwards of 60 pieces of cannon. We are very much inclined to question the policy adopted by the Spaniards, of fighting the French in regular engagements. A protracted system of warfare would improve them in military tactics, and place them more upon a level, in that respect, with their unprincipled invaders. Whilst we are upon the subject of Spanish affairs, we cannot help noticing the proclamation of the Supreme Junta. It may be fine writing, and is certainly very splendid declamation, but it is not at all calculated to rouse the Spanish nation—it holds out no inducement sufficiently powerful to make the people rise as one man. Have this people no rights, nothing worth contending for, nothing to inscribe upon their banners? Are they to be told of nothing but the power of the Usurper, the miseries of their King, and the perilous situation of the privileged orders? This will never do!—The clergy can no longer govern Spain. The reign of superstition and bigotry is over. The decline, not only of religious credulity, but of religious faith, has contributed to lessen even their proper influence. Indeed, what are the Spanish clergy? the children and the champions of the Inquisition; men paid by their old government to hoodwink and to tame their flocks; for which purpose, those were considered the most fit who were the most abject and ignorant; for *ut populus sic sacerdos*. It was not by means, it was not by instruments such as these, that France was saved from external violence at the epoch of her revolution. Connected with a thousand absurdities, liberty was preached to the mass of the people: it was held out to them in the most alluring colours; it was dressed in the most fascinating drapery; and the passions, the feelings, and the imaginations of the people were excited to a pitch of enthusiasm that carried all before it. Those who endeavoured to suppress it from without, had no opportunity left of holding out the lure of reformation, the correction of abuses, or the removal of grievances: these weapons were in other hands, and were employed for the defence, and not for the subjugation, of the people. But it is otherwise in Spain. It is the usurper who preaches the language of reform; it is the despot who seizes their country, who tells them they have groaned too long under the pressure of the Inquisition, and that he comes to remove this weight. As to the army, what is it likely to be, under the present order of things? a band of slaves, to controul slaves. One part of it will be employed to overawe the other; its officers, devoid of the generous incentive of hoping, that when they spill their blood, it is to secure some public advantage, at least so, the few of them who do feel, will have the melancholy sentiment, that every drop shed by themselves, or by those whom they command, goes to cement the misery, rather than contribute to the happiness and prosperity, of their country.

It appears that Buonaparte, in assuming the title of mediator for Switzerland, had something more than an empty title in his thought; he has marched a considerable force into that country. This unexpected circumstance has excited surprize, even on the Continent of Europe, where the views and immediate objects of France may be presumed to be in general more correctly known than they are in this country. That the introduction of these formidable friends among the peaceful Swiss is not *welcome*, may be easily conceived. The Foreign Journals concur in describing the unexpected

visit to have produced a *strong sensation.* We are hourly told of the brutality and excesses of the French soldiers, the arrogance of the officers, and the invariable horrors by which the progress of their armies is marked. With reference to Spain and Portugal this may be a correct description: the French troops have committed innumerable outrages on the persons and property of the inhabitants of the Peninsula who are in the interest of Ferdinand VII; but the people of the Peninsula are not remiss in retaliation. Although it has hitherto been found impossible to supply the regular troops with arms, it is well known that every peasant has arms of some description, without which he never moves; and wherever an advanced French party is surprised by the peasants, no man is left to tell the tale, and the bodies of the victims are invariably interred on the spot. In this way thousands of the French troops have disappeared, from the commencement of the contest. We, however, see no reason to suspect, even, that the conduct of the French troops, in entering the Cantons of Switzerland, will be marked by any such scenes of outrage and brutality. For whatever political object they may have entered Switzerland, the preservation of the friendship of the inhabitants is clearly the natural policy of France. It has been conjectured, that in the Cantons of Switzerland there existed a strong party in the interest of Germany, which, had the French been less rapidly successful at the opening of the Austrian campaign, would have shown themselves. To this party is imputed the having supplied the Tyrolese with arms and gunpowder. Whatever be the occasion of the quartering of French troops in Switzerland, we shall, at no remote period, learn the object of France, and that may, in some degree, tend to develope the general views of that colossal power.

Our domestic politics, during the last month, have presented circumstances of no common interest. The defeat of Mr. Wardle's unprincipled attempt to get rid of the verdict of a jury—first, by calumniating the testimony of Mrs. Clarke; then charging her and the other witnesses upon the memorable trial, with perjury; his attempt to procure a new trial by affidavits to which nobody gives credit; and lastly, his endeavour to convict Mrs. Clarke and the Wrights—are experiments in forensic chicanery of which we hope never again to be witnetses. Upon the event of the first trial, he thought it necessary to publish an address to the people of the United Kingdom; a composition so intemperate and absurd, that he has since thought it necessary to deny being its author. Vainly does he endeavour to shift the absurdity upon another. The prevaricating folly which pervades it sufficiently evinces the author. But Mr. Wardle thought it necessary. He must do more, however—he must shut their ears, and obliterate their understandings, before he can alter the opinions of the intelligent and unprejudiced. The prismatic colours of his ephemeral popularity are removed, and we may fairly trust the patriot to the eyes of the public in his native colours. But as if the majesty of Justice had not been sufficiently insulted by his first intemperate address, he has given the *coup de grace* to his expiring popularity, by a silly, contemptible epistle, which he has addressed to Lord Ellenborough, upon the subject of his last defeat. The circumstances of this trial would occupy so much of our pages, that we are reluctantly obliged to refer our readers to the Trial, several additions of which have been printed; but for an examination of the Letter to Lord Ellenborough, and for the detail of other circumstances, (many of which did not come out upon the trial,) to a new publication, entitled *The Weekly Register.* For our parts, we are willing to admit, in their fullest extent, the services which Mr. Wardle rendered to the country, in promoting the investigation of the conduct of his Royal Highness the Duke of York. We can forget, and even forgive, the motives in which Mr. Wardle's conduct originated, when we consider that the ends of justice were promoted by it: we could have even forgiven his attempt to kick down the ladder by which he rose: but his attempt to degrade an honest tradesman (for so we must consider it, after the verdict of two juries,) this

we cannot forget or forgive: but let the man now retire to his original insignificance and obscurity, and we will, for the future, overlook the mischief he has attempted, on account of the good he has done.

We may consider the evacuation of Walcheren, and the return of our skeleton brigades from that depôt of disease and death, as the last scene of that dreadful tragedy which commenced with the sailing of our expedition: but we hope that yet the curtain will be suspended, and that one sacrifice more will be added to those who have already perished. The answer which was given to the Address of the city of London sufficiently evinces the line of conduct that ministers intend to pursue. As the answer of ministers, it is absurd and insulting; and we venture to predict, that Lord Chatham cannot long continue a member of administration. But whatever may have been the determination of ministers, it was wrong to put nonsense into the mouth of their Sovereign. Did the Address of the city of London ask for a military enquiry upon the naval commanders? Were the naval commanders complained of? No such thing. The answer, as the answer of ministers, we repeat, was insulting; as the answer of the Sovereign, was ungracious: but we disapprove, as injudicious, its style altogether. Are ministers strong enough to hold out such language? we think they are not.—Was it adviseable to do so, even if they were? Common sense tells us, no. Was it dictated by the same kind of temerity that induces boys to whistle and make a noise, to hide their fear when they pass through a church yard in the night? We think it very likely. At any rate, let Ministers beware of telling the nation that Parliament is likely to speak a different language from the people. The time must and will come when the votes of Parliament will embody, as it were, the public sentiment; and when they will fearlessly tell the Monarch when he is doing wrong. It is the happy boast of this nation, that every man may do this, if it be done in respectful language. We are too loyal, and too sensible of the blessings we enjoy under one of the best of Monarchs who ever filled the throne of these kingdoms, to do this other than respectfully. In the most arbitrary governments, addresses are actually received, and neglected too; yet a few obliging, though unmeaning words, are generally uttered by the prince, accompanied with a polite manner and gracious smile, to soothe the distress of the humble supplicants, till they are got out of the sight of the sovereign. It is but rarely they are refused, and the instances are still fewer of their being insulted.

The press of other matter has obliged us to defer our Theatrical Biography and Criticism to our next Number; but we promise to repay our Readers with interest. The fact really is, that at one house there has been scarcely any thing to be seen or heard that is worth criticism; at the other, nothing is to be seen or heard with which criticism has any thing to do. Of the terms settled between the managers and the public we shall only notice that which relates to the discharge of Mr. Brandon. Now Mr. Brandon either acted in obedience to the commands of the managers, or he did not. If the latter, why have not the managers disavowed his proceedings? If the former, why is he to be discharged, whilst impunity is held out to Messrs. Kemble and Harris? Is Mr. Brandon to be made the scape-goat and peace-offering upon this occasion? Such a sacrifice is unworthy of a generous and liberal public. Mr. Brandon has done no more than his duty: he has done it in a spirited manner, and a manner worthy of a better cause, and he ought to, and will, stand acquitted by every liberal mind.

THEATRICALS.

ALTHOUGH we are happy to state that a treaty of peace and amity has been concluded between the proprietors of Covent-Garden theatre and the public, it is necessary for us to register some of the proceedings which lead to the termination of those disturbances, which continued for upwards of nine weeks! We have yet to be convinced that the conduct of those who have attended at Covent-Garden theatre has been of that kind which the law denominates a riot. We can never believe, nor will we take it on the authority of any man, that to make a noise merely, however loud, without proceeding to any acts of violence, or even without an intention of encouraging acts of violence, is to riot, according to the legal import of the word riot. We regret that our limits will not permit us to give the spirited observations of Mr. Serjeant Best on the subject, in prosecuting the action brought by Mr. Clifford, for false imprisonment, against Mr. Brandon; we rejoice most sincerely in the event of this trial, and are proud of the verdict which was given on this occasion in favour of Mr. Clifford, against the direction of the Judge, as it shews what may still be expected of an English Jury, who will not, we hope, forget that it is their right, in such cases, to determine upon law as well as fact: but we cannot help making some observations upon the conduct of the Judge who tried this cause, notwithstanding the personal respect which we entertain for Sir James Mansfield.

We do not like that portion of his Lordship's charge which required the jury to state the reasons of their verdict, if they should decide in favour of Mr. Clifford. 2dly, We do not think it was very decorous in his Lordship to address the audience upon the subject, whilst the jury were deliberating; and lastly, We feel very indignant at the disapprobation expressed by Sir J. Mansfield at the verdict, when given, *on account of the consequences to be apprehended from it.* When liberty and protection are the objects of government, nothing can be more alarming and dangerous to the people than the judges assuming a power of employing their own opinions against the determination of juries upon the law and fact. It will be a superlative degree of folly to say we are safe in a trial by jury, if judges can exceed, or abrogate, the rules of law, or censure juries for a conscientious verdict, on account of any consequences that may be supposed to attach to it. The law is a matter of institution, and judges have no more to do with the effects, than with the reasons for it. The office of a judge is merely ministerial, and solely to declare what the law is, not what it should be; there the line of his duty is drawn.

He who passes this line, either through vanity, presumption, or any other motive, exceeds his duty. The spirit of the common law, in the strictness of holding the judges to the utmost precision in declaring the law, is not generally perceived, or the force of it generally understood. It is, nevertheless, the great holy of holies, the ark of that covenant, wherein is preserved the strength of our constitution. It is like the hair of Sampson. In fact, it is the only effectual bar that human wisdom can raise, to preserve the public safety from violation by the judges. Were it otherwise, as they are men subject to the vices and follies of men, arrogance, caprice, prejudice, motives of state or party, might usurp the seat of justice, and the law be forced to give way to whatever an overbearing judge should be pleased to call by the names of *law, common sense,* or *propriety.* Nothing, therefore, concerns the preservation of our civil liberty, more essentially, than keeping up the old constitutional jealousy against the judges exercising any other than the most strict and purely legal authority, in expounding the law, or animadverting upon the verdict of a jury.

Our observations have nothing to do with the *merits* of this particular case, we merely look, as Englishmen, to what purposes the precedents established under a good judge may be applied by a bad one; and although we acquit Sir James Mansfield of any improper motives, we are not insensible to what this sort of interference may lead.

COSTUME for DECEMBER.

WALKING DRESS.

Hat and mantle of Merino blue cloth, bound round the edges and cape with rich orange-coloured silk, and fancy trimming of the same colour; the ends of the cape and mantle ornamented with a silk tassel of orange.—Round dress of cambric muslin, made high in the neck, with a ruff.—High boots of blue cloth or kid, laced up the front with orange.—Gloves of York tan,—Ridicule of the same colour and materials as the hat and mantle.

EVENING DRESS.

Tyrolese hat and dress tippet of royal blue or purple velvet; the hat ornamented with a white feather, silver band, and trimming round the top; tippet trimmed with ermine or swan down, lined with the same, hollowed out at the neck so as to sit close ornamented with a silver tassel.

Dress of white satin or orange sarsnet, with a train and long sleeves, made very high, and short in front and back, and so low on the shoulder as to leave them almost bare; ornamented down the front, and the top and bottom of the dress, with rich embroidery in gold, silver, or colours.——White kid gloves, white or yellow satin slippers, trimmed to correspond with the trimmings of the dress.

On the present style of personal adornment.

IN our former observations on the subject of Female Decoration, we have taken occasion to comment on the endless variety which the unlimited indulgence of Fashion allows to invention and taste: we shall now (in pursuance of the promise contained in the last Number of our Work) proceed with our instructions and remarks on this head.—We could say much in praise of many individual articles which Fashion and Fancy have introduced since our last; but we could say much more, did our circumscribed limits permit, on the injudicious assortment, combination, and adoption by which many of our fair fashionables avert their intended, and otherwise advantageous, effect.

We have frequent occasion to lament, in the present style of personal adornment, a deficiency in that proper distinction which should ever be attended to, in the several degrees of *costume*. For instance, *feathers*, which belong, consistently, only to full dress, now meet the eye at every turning. They not only brush the fair cheek, as reclining on the modest Cottage Bonnet, but grown bold by undue encouragement, they mount the Austrian Helmet and Spanish Hat; and, still more incongruous, are seen, in the morning *costume*, on the respectable pedestrian, who, in blind obedience to the fashion of the moment, heedlessly follows in the train of her votaries, regardless of consistency, and in defiance of judgment and taste. It is sufficient for these inconsiderate fair ones, *that it is the fashion*—they enquire no farther; and it is from this indiscriminate adoption, that the credit of taste, and the genius of invention is impaired: and that an article, elegant in itself, loses its effect, or is considered as extravagant.—Why should the important and distinguishing marks of a good taste be neglected? Is it not perceptible to every one, that to the several orders and degrees of personal beauty and grace, a separate character belongs? These characters must be appropriately arrayed, or the effect is destroyed. Would any one dress a priest in the party-coloured jacket of an harlequin? or the sober-minded and matured matron in the garb of a youthful shepherdess?—Yet every day we witness equal absurdities.—shall not, then, tire in our labours to bring the present elegant race of British fair to a full understanding on this immediate branch of our subject. We are desirous to see them *improve on improvements*, and that they should exhibit specimens to other countries of the union of taste and genius with the at-

EVENING DRESS

WALKING DRESS.

tractive endowments of beauty, and the more valuable qualities of domestic virtues.

We shall now proceed with a few select delineations and remarks, which may possibly be more acceptable to our readers than the foregoing admonitory observations. We shall hasten to recommend to the fair and faintly-blushing nymph the singularly attractive robe composed of silver-grey or blossom-coloured velvet, bombasin, Merino cloth, crape, or vellum gause. Let these robes be buttoned up the front with silver, and ornamented with silver lace.—We witnessed dresses of this construction, the other evening, formed of cerulian blue poplin: they were worn by two females of considerable beauty and fashionable celebrity. They were ornamented up the front with pea-buttons of black velvet, on each side of which were two edgings of narrow black velvet. Round the bosom and bottom was one of broader dimensions. The waist was confined with a cestus of the same, with a diamond buckle. The sleeves were long, and relieved by antique cuffs of plaited cambric; over which were disposed lacings and buttons of chenille cord. The shoes were of white satin, with brilliant buckles. The gloves, French kid. The head-dress, a Persian diadem, with brilliant crescent in front. —We have scarce ever witnessed a *costume* more completely elegant than the one we now pourtray. These robes are in much fashionable estimation, and are composed of various colours, sometimes ornamented with Gothic borders in gold or silver.

The silver Persian *bandeau* and pin, for the hair, are at this time in high request; as are also the Oriental robe and tippet.—The former consists of a flowing drapery of saffron-coloured gossamer gause, starred with silver, and emerald foil. The latter is composed of the zephyr feather, and is of a *demi length*, rounded at the ends.

The *Mirza Turban* and *La Brada Mantle* are also articles of much novel elegance. They will doubtless have a great run during the winter. For the Opera-dress we think them peculiarly calculated.—The Persian *costume* is at this time much adopted, in every species of decoration, and we really think it is highly advantageous to *British* beauty.

Yellow Russian mantles, trimmed with sable; those of saphire blue cloth, ornamented with the same, are favourite and fashionable appendages for the Theatre. The former are adapted for the brown women; the latter, calculated for the lighter shades of complexion.—The Evening Robe is now worn of a demi height, with a double-winged frill of antique lace. We do not, however, recommend them to the youthful female.—Robes of coloured gossamer gause, trimmed with white beads, and a deep satin ribbon of the same, at the feet, offer a pretty change for Evening Dress. We have seen those of purple and orange tissue, worn over white satin, or sarsnet, have a most pleasing effect.—Variegated clusters of flowers in the hair, bonnet, or satin antique cap, still mingle in the varied scene.—Plaids are again mixing in the fashionable throng, and are an animating relief to the white dress.—Scarfs and tunicks formed of these lively shades, and evening Cottage Cloaks lined throughout with fur, are exceedingly attractive embellishments.—The long sleeve still prevails over the short one, which lately attempted a revival. In Evening Dress, we perceive, however, that they are either much ornamented at the wrists, or are formed of the most transparent materials.—The Canonical Robe is a *costume* which has of late excited much observation, from its striking ingularity. It is formed in a round robe of rich Venetian black velvet; the bosom is round, with a frosted binding of silver; the sleeves of the most finely-plaited French lawn, with wrists and edgings of silver lace. Down the front is placed a flat border of French lawn, extending from the bosom to the feet, and edged on each side with small silver frosted pea-buttons, and laced across with silver cord.—The hair, with this dress, is usually worn without any other ornament than a silver frosted or pearl comb.—The shoes are white kid, with small silver buckles.—The gloves are also of kid.

In Evening Dress, the length of the train is considerably increased; but where there is no ruff seen, the bosom and shoulders are

still much exposed.—In ornamental Gems there is little novelty. Dark amber beads, together with the gem of bright topaz, is considered very fashionable, and is much worn with the black velvet dress.—Orange, amber, bottle green, and crimson are the colours most in fashionable request.

(To be continued.)

LITERARY NOTICES.

Mr. John Joseph Stockdale has in forwardness "The Covent Garden Journal, consisting of a complete history of the whole of the late extraordinary competition in regard to the rise of the prices of admission to that Theatre. It will also contain an account of all the judicial proceedings, caricatures, and medals, and copies of all the placards and controversial papers that have been written on the subject; a history of the new building," &c. &c. with numerous plates.

A "History of the Inquisition in Italy Spain, Portugal, &c." illustrated with numerous plates, is in the press. It will form a large quarto volume.

Mr. Jephson Oddy, the author of "European Commerce," and who contested the representation of Stamford against the Exeter interest, is engaged in a work on the Political, Commercial, and Local Interests of the Country, particularly as they will be promoted by "The intended Stamford Navigation," of which he was the projector.

"Travels through the States of the Empire of Morocco, in the Year 1806," by Dr. Buffa, Physician to the Forces, will be published very shortly, in one volume 8vo. His correspondence with that court, relative to the interests of Great Britain; including a Letter from the Emperor of Morocco himself to the King of Great Britain, is prefixed to it.

The Third Canto of "The Pursuits of Agriculture" will be ready in the course of the present month.

Dr. Duigenan is about to publish a pamphlet of very great importance at the present moment, relative to the state of Ireland and the Catholic question.

Dr. Uwins, of Aylesbury, has in the press, just ready for publication, a small tract, entitled "Cursory Remarks on the Causes, Prevention, and Treatment of Fever, occasioned by the recent occurrence of an epidemic Disorder in Aylesbury and its Neighbourhood."

Mr. Charles Norris has issued a prospectus of his plan for publishing "The Architectural Antiquities of Wales."

MONTHLY AGRICULTURAL REPORT,

FOR DECEMBER, 1809.

In the month of December, there is seldom much agricultural information to impart to our Readers, and our Report, therefore, will necessarily be more confined, than those which we generally present in the *Beau Monde*. From the most authentic intelligence received from various parts of the kingdom, we find that the Wheat Seed is entirely finished. In Norfolk, this branch of husbandry has been terminated according to the best wishes of the Farmer. In Suffolk the same remark is applicable; and also in Essex. In Kent, however, there was more delay experienced, on account of a preceding drought, rendering the tenacious soils very difficult to pulverise; but a change of weather completed the sowing in fair order. In Sussex likewise, this Grain was not all deposited in the ground, and more especially on the South Downs, until a late period. The Derbyshire Farmers had chiefly finished by the middle of November; but on those Turnip lands which are early fed off with Sheep, the Wheat Sowing continued till the beginning of December. The accounts from Wiltshire are of the most satisfactory nature, the Seed-time in that county having been most favourable to the cultivator of the soil. In Warwickshire, similar accounts are given, and the growing crop stated to be very healthy. In Lincolnshire too, the Wheat is said to be got into the ground in excellent order. In the East Riding of Yorkshire, many lands remained unsown the beginning of December; and upon ordinary stiff soils, there were, in consequence of too much moisture, many doubts entertained whether or not they could be tilled with any hopes of fair remuneration; but on those fields which are of a lighter nature, the prospect was better, and the husbandry completed. The North Riding of Yorkshire states the Farmer to have been late in sowing on his Turnip lands, but speaks of that Seed which has been earlier sown, as having a promising appearance, and particularly on the Potatoe lands. In Mid Lothian, the necessary agricultural pursuits have not been interrupted. The labour of the farm has been carried on with incessant activity and success. The Wheats were all under ground by the beginning of this month, and those which had already appeared above the surface, boasted a vigorous aspect. In East Lothian, we have a different account; the lands, by the great quantities of rain which there had fallen, were so completely put out of working condition, that the smallest shower again retarded the plough, and what work was finished in November, was very ill performed; and that which has since been pursued, has of course been late, and not well done.

In other various districts, we may say, that altogether, the Farmers have completed this important season as much to their credit as could have been expected. The little frosty weather which occurred was not prejudicial to the early Wheats; indeed rather beneficial, checking that luxuriance, which in many cases was too prevailing.—There has been scarcely any difference in the price of this grain since our last remarks; and the Growers throughout the kingdom, as they continue threshing it out for the market, continue to complain of the quality, and of the deficiency. In Derbyshire, the sale has been very heavy, owing to the inferiority of the samples, and purchasers would not conclude a bargain but at very low prices; the Millers, in particular, being very cautious in buyiug. In the Eastern part of Yorkshire it comes to hand very cold and soft, and in the Northern districts it has been greatly affected by the mildew. In Sussex, the threshers, on opening the sheaves, find

it much grown. In Kent, many of the Farmers declare they do not get more than two-thirds of what they expected at the time of reaping, and off the best lands, where only two coombs an acre rise from the flail. In East Lothian, the accounts are of a more melancholy nature. The Wheat there is so much sprouted, that Buyers are not to be found at *any price*; besides it is so unfit for grinding, that old grain is obliged to be mixed with it; and in addition, the quantity is very deficient.

In Kent, some experienced Farmers have this year been sowing some beautiful white Wheat, obtained from the Continent; and the change of seed, which is always genial to the soil, affords a hope of ample reward for the trial.

Barley of a prime quality sells high; and very justly so, because, so great is the quantity of an inferior description, which, on account of its not being good enough to malt, is sold with great difficulty, at very low prices.—There are favourable accounts of the Oat crop, and pretty good of the Beans; indeed, in some districts, the latter are very plentiful. Potatoes have turned up a productive crop, with very few exceptions. In military districts, the consumption has been great, and the price consequently higher.

There does not appear to have been so many acres of Winter Tares sown this season as usually have been. This may, in a great measure, be owing to the backwardness and length of Wheat-sowing, and to the extending cultivation of Lucern. Indeed Tares have been so little in request for seed, as in many places to be scarcely saleable.

The Hop trade remains very dull; so much so indeed, that a number of Planters this year will sustain a very serious loss, not only from the lowness of the price, but also the deficiency of the crop; and many Hop plantations will actually be destroyed.

Complaints are still made of the Turnip Crop, in various districts; but Cabbages and Coleworts continue to look well, as do the young plants of Clover.

In Lincolnshire, Store Cattle have sold at very high prices, and also in Norfolk, Derbyshire, Yorkshire, Sussex, and other districts, especially in East Lothian. At Battle Fair, November 22, advanced prices were obtained for lean Beasts. At Bury-Green Stock Fair, December 1, they sold higher, at from 20 to 25 per cent. At Spalding Shew, on the 5th inst. a very brisk sale was obtained at large sums. At Exeter Fair, about the same time, at Truro, on the 8th, and at St. Nicholas Show, Bodmin, a few days previous, there was a great avidity to purchase, and at the same high prices. At Ingateston Fair, the beginning of the month, there was the smallest shew of Beasts ever seen, being deficient of at least one thousand of the usual quantity. At Shipton, the 12th, there was likewise a very thin shew; and at Boston, the 11th, Stock sold very rapidly, as it has constantly done on Norwich Hill. Fat Meat appears plentiful, and somewhat cheaper, except Veal, which in some places has fetched the extravagant price of 1s. and 1s. 3d. per pound. Store Sheep have found a ready sale, as well as good half-bred Lambs. Horses of a better sort maintain very high prices, and more especially good Mares and Foals. One Grazier in Lincolnshire has now in his possession forty year-old Colts, which cost him more than 48l. each.

We are happy to say, that an Agricultural Society has been established at Crief, Scotland, under the patronage of Sir Peter Murray, who presented the Society with a large collection of books on agricultural subjects, containing all the valuable information on the different branches of rural economy that has been given to the public during the last thirty years.

Since our last Report, three hundred of the present tenants on the estate at Perth dined with the Hon. Mr. Burrell, at Crief. Specimens of Merino and South Down Wool, and of a cross of Forest and South Down Sheep, all lately introduced on the estate, were produced to the meeting. It was reported by some of the tenants, who possess very elevated situations, that their South Down Rams had stood some of the severe storms of last winter better, and appeared to be as hardy as the Forest breed,

and that the cross had much improved both breed and carcase. The Meeting were also of opinion, that the breed of Ayrshire Cattle, so valuable for the Dairy, had continued to do as well as in Ayrshire. It was also reported, that a Thrashing-mill, moved by water, had been erected by one of the tenants, at an expense under 20l. sterling, and performed its work in a most satisfactory manner.

The annual Smithfield Club Cattle Show took place, as usual, on the market preceding Christmas day, of which we intend, in our next Number, to give a more detailed account.

REPORT OF DISEASES

IN THE PRACTICE OF A PHYSICIAN TO A PUBLIC MEDICAL INSTITUTION, FROM THE 20TH OF NOVEMBER TO THE 20TH OF DECEMBER 1809.

ACUTE DISEASES.	
Cynanche Tonsillaris	3
Typhus	2
Synochus	1
Rheumatismus Acutus	5
Hydrocephalus Acutus	1
Catarrhus	3
Peripneumonia	1
Pleuritis	1
Enteritis	1
Morbi Infantiles	6

CHRONIC DISEASES.	
Phthisis Pulmonalis	4
Tussis	10
Tussis et Dyspnæa	22
Asthma	3
Bronchitis Asthenica	4
Pleurodyne	2
Hæmoptoe	1
Cephalalgia	5
Lumbago	3
Sciatica	1
Rheumatismus Chronicus	11
Hemicranium	1
Ascites	2
Hydrothorax	1
Icterus	2
Hepatitis Chronica	1
Colica Pictonum	2
Gastrodynia	7
Asthenia	4
Diarrhæa	6
Hæmatemesis	1
Dysure	1
Tænia	1
Obstipatio	2
Menorrhagia	3
Amenorrhœa	1
Leucorrhœa	2

In our last report, we offered some opinions on the causes of Gout, and shall now continue the subject, in the hope of its proving beneficial to some unfortunate sufferer from a painful disease; a disease which has induced suicide, and which is sufficiently severe to unnerve the firmest mind.

"Vinum, Venus, otium, et crapula, sunt primi parentes calculorum, et podagræ. Aquæ potus, lactis usus, sobrietas et exercitium eisdem medentur." Every gouty person should well study the meaning and import of these sententious words. We need not now expatiate on the nature or the origin of gout; it is sufficient for us to know that it was not introduced amongst us till luxury, intemperance, and effeminacy had reduced the physical powers of man: for whatever be our present superior degree of civilization, it must be admitted, that we are much less hardy than our rude ancestors.

Such is the yielding nature of the human frame, that it may be moulded into almost any form, and adapted to every situation and variety of circumstance. When, there-

fore, the system is first attacked by a paroxysm of gout, the necessity of an entire change of habit is forcibly indicated, and happy are they who profit by the friendly monitor.

The following directions of the late scientific Dr. Darwin, to a gentleman who consulted him after having been subject to many long and severe fits of gout, from which, indeed, he was very seldom free, accord so well with our own experience and observation, that we quote them with the conviction of their proving as beneficial to whoever will have the courage to adopt them, as they were to the gentleman alluded to.

"Drink no malt liquor on any account. Let your beverage at dinner consist of two glasses of wine, diluted with three half-pints of water: on no account drink any more wine or spirituous liquors in the course of the day; but if you want more liquid, take cream and water, milk and water, or lemonade, with tea, coffee, or chocolate. Use the warm-bath twice a week for half an hour, before going to bed, at the degree of heat most grateful to your sensations. Eat meat constantly at dinner, and with any kind of tender vegetables you please. Keep the body open by two evacuations daily, if possible without medicine; if not, take the size of a nutmeg of lenitive electuary occasionally, or five grains of rhubarb every night. Use no violent exercise, which may subject yourself to sudden changes from heat to cold; but as much moderate exercise as may be, without being much fatigued, or starved with cold. Take some supper every night; a small quantity of animal food is preferred; but if your palate refuses this, take vegetable food, as fruit-pye, or milk. Something should be eaten, as it might be injurious to you to fast too long."

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